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# FLOORING ARMSTRONG'S

LINOLEUM—LINOTILE—CORK TILE

ARMSTRONG CORK COMPANY  
FLOOR DIVISION

LANCASTER, PENNSYLVANIA, U. S. A.

ATLANTA, GA.  
432 Candler Bldg.

BOSTON, MASS.  
507 Bedford Bldg.

CHICAGO, ILL.  
1206 Heyworth Bldg.

CINCINNATI, OHIO  
538 Dixie Terminal Bldg.

CLEVELAND, OHIO  
603-605 Hanna Bldg.

DALLAS, TEXAS  
706 Santa Fe Bldg.

DENVER, COLO.  
720-721 Symes Bldg.

KANSAS CITY, MO.  
504 Huntzinger Bldg.

LOS ANGELES, CALIF.  
Furniture Exchange Bldg.

MEMPHIS, TENN.  
1104 First Nat'l Bank Bldg.

MINNEAPOLIS, MINN.  
912 Plymouth Bldg.

NEW ORLEANS, LA.  
1833-36 Canal Bank Bldg.

NEW YORK CITY  
295 Fifth Avenue

ST. LOUIS, MO.  
1102-03 Ambassador Bldg.

SAN FRANCISCO, CALIF.  
180 New Montgomery St.

SEATTLE, WASH.  
803 Terminal Sales Bldg.



A. I. A. Classification 23j

SIXTH EDITION—FEBRUARY, 1929

*Completely Revised*

Flooring—Armstrong Cork Company 23j

LINOLEUM—LINOTILE—CORK TILE

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## *How to Use This Book*

**I**N this, the sixth completely revised edition of "Armstrong's Floors," is presented practical and technical information that the architect or builder needs to specify permanent floors of linoleum. To it also has been added information on Armstrong's Linotile and Armstrong's Cork Tile, the sales of which are now handled through the Floor Division of this Company.

In form this specification folder follows the recommendations of the American Institute of Archi-

tects. In presenting it to you, it is sincerely hoped that the book will find a permanent place in your reference file and prove useful whenever you need information on resilient type floors.

We trust also that it will help you to become better acquainted with the possible uses, as well as the high quality, of Armstrong floor products, and with the service that has been characteristic of this Company for more than sixty years in the several departments of its business.



# *Armstrong's Floors*

## Linoleum—Linotile—Cork Tile

DESCRIPTION AND SPECIFICATIONS



SIXTH EDITION—FEBRUARY, 1929

ARMSTRONG CORK COMPANY  
FLOOR DIVISION  
LANCASTER, PENNSYLVANIA, U. S. A.

### *Branch Offices*

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# Working Table of Linoleum Gauges and Weights

(The gauges shown in this table are the manufacturing standards †† for the various kinds of linoleum. The weights given are averages and cannot be guaranteed for any specific run of material; they are sufficiently accurate for figuring floor loads and shipping weights.)











Kind of Linoleum	Width in Feet	Working Gauge in Nearest Fraction Inch	Finished Gauge Inches	Average Net Weight Per Sq. Ft. Lbs. (Uncrated)	Average** Crated Weight Per 90' Roll	Average Length of Roll in Feet
<b>Plain Linoleum</b>						
Battleship 1/4-in.	6.	1/4	.250	1.62	974	90
Battleship 6mm*	6.	1/4	.235	1.53	920	90
Battleship 3/16-in.	6.	1/4	.187	1.22	744	90
Light Battleship†	6.	3/32	.142	.91	547	90
A Gauge.	6.	3/32	.142	.96	571	90
B Gauge.	6.	1/8	.119	.82	491	90
C Gauge.	6.	3/32	.095	.64	391	90
D Gauge.	6.	3/32	.080	.53	326	90
<b>Jaspé Linoleum</b>						
3/16-in.	6.	3/16	.187	1.14	698	90
A Gauge.	6.	3/32	.142	.86	517	90
B Gauge.	6.	1/8	.119	.80	479	90
C Gauge.	6.	3/32	.095	.63	385	90
<b>Inset Jaspé Linoleum</b>						
3/16-in.	6.	3/16	.187	1.51	900	90
A Gauge.	6.	3/32	.142	1.11	655	90
<b>Handmade Marble Inlaid</b>						
Light Battleship	6.	3/32	.142	1.19	704	90
A Gauge.	6.	1/8	.118	1.05	607	90
<b>DeLuxe Marble Inlaid</b>						
A Gauge.	6.	1/8	.118	1.05	625	90
B Gauge.	6.	3/32	.090	.79	469	90
<b>Straight Line Inlaid</b>						
A Gauge.	6.	1/8	.118	1.02	613	90
D Gauge.	6.	3/32	.071	.60	362	90
Z Gauge.	6.	1/16	.055	.52	318	90
Parquetry.	6.	1/8	.118	1.03	613	90
Oak Plank.	6.	1/8	.090	.79	473	90
<b>Marble Border</b>						
Light Battleship	6.	1/8	.142	1.19	697	90
A Gauge.	6.	1/8	.118	1.02	607	90
<b>Embossed Inlaid</b>						
3/16-in.	6.	3/16	.187	1.22	752	90
A Gauge.	6.	1/8	.118	.94	572	90
B Gauge.	6.	3/32	.095	.78	475	90
C Gauge.	6.	1/16	.078	.58	367	90
<b>Moulded Inlaid</b>						
B Gauge.	6.	3/32	.095	.76	455	90
C Gauge.	6.	1/16	.078	.58	355	90
C Gauge.	12.	1/16	.078	.58	715	90
<b>Granite Linoleum</b>						
B Gauge.	6.	3/32	.095	.76	455	90
C Gauge.	6.	3/32	.078	.51	319	90
<b>Applikaïd</b>						
Arabesq Linoleum.	6.	1/8	.090	.69	412	90
Arabesq Linoleum.	6.	3/32	.066	.48	294	90
Printed Linoleum	12.	3/32	.066	.48	587	90
<b>Accolac Process</b>						
Accolac Process.	6.	3/32	.069	.46	282	90
Accolac Process.	7.5	3/32	.069	.46	351	90
Accolac Process.	9.	3/32	.069	.46	414	90
Accolac Process.	12.	3/32	.069	.46	559	90
Standard Process.	6.	1/16	.069	.45	276	90
Standard Process.	9.	1/16	.069	.45	405	90
Standard Process.	12.	1/16	.069	.45	547	90
<b>Cork Carpet (unpolished)</b>						
XXX Gauge.	6.	9/32	.264	.87	570	90
XX Gauge.	6.	1/4	.230	.73	494	90

\* Note—Architects and contractors who specify quarter-inch battleship linoleum in their work are cautioned to make sure that they actually get what they specify. Battleship linoleum of 6mm. gauge (.015-inch less than 1/4-inch gauge) is sometimes offered and substituted for genuine 1/4-inch battleship linoleum under the name of "Commercial 1/4-inch Battleship." Every yard of Armstrong's Battleship Linoleum has the gauge plainly stamped on the burlap back.

† Note—Light Battleship is A Gauge Plain Linoleum with unpainted back.

\*\* Note—When using the "average crated weight per roll" figures for estimating freight charges it must be remembered that all rolls do not contain the same yardage. The minimum length of a roll is 60 feet, the maximum, 100 feet. The average length of a roll is approximately 90 feet.

## THICKNESS †† OF ARMSTRONG'S LINOLEUM SHOWN GRAPHICALLY

	1/4" BATTLESHIP		A GAUGE PLAIN (Light)		A GAUGE INLAID
	6mm. BATTLESHIP (Heavy)		B GAUGE PLAIN		XXX CORK CARPET
	3/16" BATTLESHIP (Medium)		C GAUGE PLAIN		XX CORK CARPET
			D GAUGE PLAIN		

†† This chart is reproduced from actual linoleum samples. The thicknesses shown are approximate, as tolerances of .003 inch either way from the figures quoted above in the table of manufacturing standard gauges are regarded as standard thicknesses for finished material.



# What Is Linoleum? Description of Various Grades

**L**INOLEUM takes its name from one of its principal ingredients, linseed oil (linum, flax, and oleum, oil). The oil is oxidized by exposing it to heated air until it hardens into a tough, rubber-like substance. Then it is ground and is thoroughly mixed under high temperature with powdered cork, wood flour, various gums, and suitable pigments. The resulting plastic mass is applied to a burlap backing by means of heavy calenders or presses, the exact processes varying with the individual kind of linoleum. The "green" linoleum next passes into drying buildings called "stoves," where it is seasoned from two to six weeks, depending on its thickness.

Descriptions of the more important varieties of Armstrong's Linoleum follow. For reproductions of designs, see color pages 19 to 26.

1. **BATTLESHIP AND PLAIN LINOLEUM**—The four thicker gauges are known as  $\frac{1}{4}$ -inch, 6 mm.,  $\frac{3}{16}$ -inch, and Light Battleship (A Gauge with unpainted back). Altogether there are seven thicknesses of Plain Linoleum and nine colors: No. 20, brown; No. 21, green; No. 22, dark gray; No. 23, white; No. 25, terra cotta; No. 26, light gray; No. 27, black; No. 28, tan; and No. 29, blue.

Gauge	Made In	Gauge	Made In
Battleship $\frac{1}{4}$ "	Colors Nos. 20, 21, 22	A Gauge	Colors Nos. 23, 26, 27, 28, 29
Battleship 6 mm.	Colors Nos. 20, 21, 22, 25	B Gauge	Colors Nos. 20, 21, 22, 23, 26, 27, 28, 29
Battleship $\frac{3}{16}$ "	Colors Nos. 20, 21, 22, 25, 27	C Gauge	Colors Nos. 20, 21, 22, 27
Light Battleship	Colors Nos. 20, 21, 22, 25	D Gauge	Colors Nos. 20, 21, 22, 27

2. **JASPÉ LINOLEUM**—A species of inlaid linoleum in which colors run clear through to the back. It presents a two-tone striated appearance, and is made in four gauges— $\frac{3}{16}$ -inch, A, B, and C—and nine colors: No. T11, lavender; No. 12, taupe; No. 13, light gray; No. 14, rose; No. 15, dark gray; No. 16, light brown; No. 17, dark brown; No. 18, blue; and No. 19, green. Only Nos. 12, 13, 15, 16, and 17 are made in the  $\frac{3}{16}$ -inch gauge.

3. **INSET JASPÉ LINOLEUM**—Die-cut figures of contrasting plain linoleum are inserted at

regular intervals in the jaspé field (see color-plates). Made in two thicknesses,  $\frac{3}{16}$ -inch and A Gauge and in four designs.

4. **INLAID LINOLEUM** (Straight Line and Moulded)—The colors of the patterns go through to the burlap. In Straight Line Inlaid, the individual parts of the patterns are automatically die-cut, laid in position, and then keyed to the burlap under enormous pressure. In Moulded Inlaid, the irregular meeting of colors along the lines of the design makes possible very artistic effects in handcraft tiles and special designs.

Outstanding features are the following:

a. **HANDMADE MARBLE INLAID**—Perhaps the finest thing made in linoleum, both as to character of marbling, finish, and design. Patterns consist of large and small marbled blocks in pleasing colors. Pattern repeat varies from 72 inches to 6 inches.

b. **DE LUXE MARBLE INLAID**—The newest addition to the Armstrong Line. Striking patterns with realistic marble graining in three colors made on the giant rotary inlaid machine in two gauges, A and B. See colorplates.

c. **EMBOSSSED INLAID**—Made in four gauges:  $\frac{3}{16}$ -inch, A, B, and C. As the name indicates, the distinguishing feature of this type of linoleum is the indenting of mortar lines and certain other parts of the patterns which gives a true embossed appearance. Among some of the new patterns are three-level embossing effects, particularly attractive in the flagstone designs.

5. **ARABESQ LINOLEUM**—Consists of a background of plain, marble, or Jaspé linoleum artistically decorated with brightly colored figures, as well as with handcraft tile designs. The base forms a definite and important part of the design.

6. **CORK CARPET**—Recommended for light traffic floors that must be quiet or unusually resilient. Especially suitable, therefore, for bank cages, areas behind counters in stores, library reading rooms, church auditoriums. Three colorings: No. 31, brown; No. 32, green; and No. 33, taupe—each made in XX and XXX gauges.



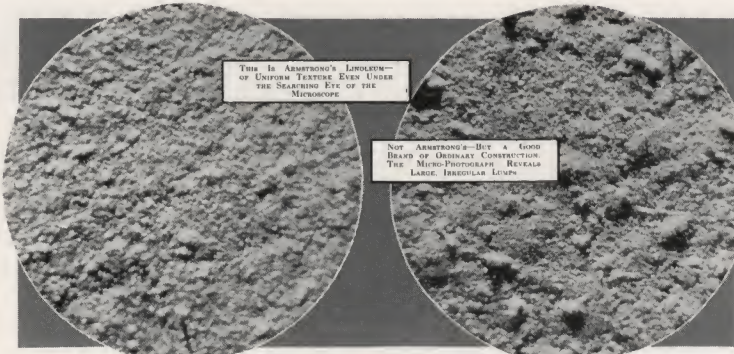
## Manufacturing Standards and Policies

**I**N its equipment and manufacturing methods the great Armstrong's Lino-leum plant at Lancaster, Pa., is the most modern in America.

The factory organization of the Armstrong Cork Company consists of thoroughly experienced linoleum experts, many of whom were trained abroad where linoleum traditions were founded and successfully developed.

A competent research staff is permanently assigned to the task of improving the product. One recent result of this work is the standardizing on 50-mesh cork for all Armstrong's Linoleum. This means finer grinding, and sifting of the cork through a screen with 2500 openings to the square inch. 50-mesh cork results in a vastly improved surface of satin-smoothness.

Most of the cork comes from the Company's own factories here and abroad. Every car of linseed oil and all pigments are tested in the laboratory. Only the best obtainable ingredients are used and the whole manufacturing process is



*These microphotographs show the difference in finish between Armstrong's Linoleum made of 50-mesh cork and linoleum of ordinary construction.*

under chemical and physical control.

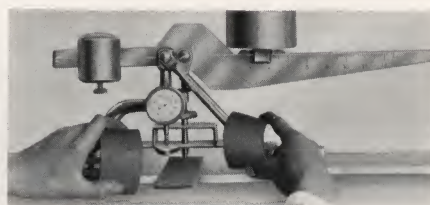
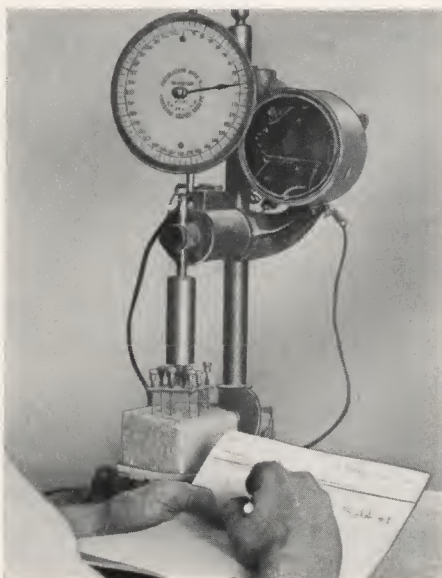
Another recent manufacturing improvement is the Accolac Process, by which the surface of all Armstrong's Linoleum is impregnated with a tough, transparent, nitro-cellu-

lose lacquer. This lacquer permeates the linoleum sufficiently to form a lasting bond and seals the surface against dirt, grease and stains.

Armstrong's Linoleum is carefully tested at every step of the making, and the final inspections of the finished product are especially rigid. Some of these tests are illustrated on this page.

After final inspection every yard of material is stamped on the burlap back with the Circle A trade-mark and the name "Armstrong's Linoleum." Battleship Linoleum is also stamped with the gauge. All imperfect goods, sold at a discount, are marked "Seconds" on the back.

Every piece of Armstrong's Linoleum sold as perfect is fully guaranteed by the Company against defects in manufacture.



### TESTING ARMSTRONG'S LINOLEUM

**Penetrometer Test (left).** Electrically operated needles are being pressed into a block of linoleum "cement." This test insures proper consistency of the oxidized linseed oil binder or "cement," for mixing with ground cork.

**Abrasion Test (right).** The nose of the vertical shaft, resting on the piece of battleship linoleum under a standard pressure, is rapidly revolved for 60 seconds. Thus in one minute the linoleum is subjected to as much abrasive wear as comes in many months from footsteps. Linoleum receives this test before a "run" leaves the "stoves" or seasoning buildings.

**Indentation Test (above).** A piece of linoleum is being indented by the weighted plunger. The two pieces of linoleum in the operator's hands have been tested. That on the right passed the test, the one on the left did not.





## Some Tests for Judging the Quality of Linoleum

(Based on U. S. Govt. Master Specifications Nos. 209 and 210.)

1. *Uniformity of Color and Grain.* Linoleum, cleanly cut at an angle of 45°, should reveal no material difference in color or grain between edges and center.
2. *Weight.* Some idea of the comparative density of various brands of linoleum may be obtained by weighing samples of similar size. The density has a bearing on the durability and relative maintenance costs.
3. *Thickness.* Thickness should be measured over the burlap on a micrometer gauge.
4. *Bending Test.* Strips 2" wide, with burlap on inside of curve, should bend without cracking, around a bar 3" in diameter for  $\frac{1}{4}$ " linoleum and  $2\frac{1}{2}$ " for  $\frac{3}{16}$ " linoleum. Further examination of the flexibility of various brands may give some idea as to comparative resilience and therefore of comfort and sound-proof qualities.
5. *Indentation Test.* Samples of various brands should be subjected to a pressure of 80 pounds for a period of 60 seconds by means of a flat-ended cylindrical steel bar 0.282" in diameter (See illustration page 4). One hour after this test has been made, the indentations should be examined to determine whether the surface of the material shows signs of being broken or cut and whether the recovery of the indentation has been complete.
6. *Abrasion Test.* The rounded nose of a vertical shaft, resting on a sample under a pressure of 150 pounds, should be rapidly revolved for 60 seconds. Linoleum of good quality should reveal no apparent abrasion of the surface. This test subjects linoleum to as hard wear as comes in many months of traffic. (See page 4.)
7. *Surface Absorption Test.* Circular samples 4" in diameter should be placed in trays with the burlap back and the edges of the linoleum sealed with paraffin in such a manner that no moisture can penetrate. Water to a depth of  $1\frac{1}{2}$ " should be poured into the trays and allowed to remain for 24 hours. Samples should be accurately weighed before and immediately after being sub-  
jected to the water. Care should be taken, however, to dry samples between blotters or filter paper before weighing. The percentage of increase in weight of all samples submitted should be compared. The ability of linoleum to resist absorption of moisture has a bearing on durability, appearance, and maintenance cost to be expected.
8. *Surface Absorption Test with Samples Sanded.* By subjecting samples, from which the top surface has been sanded to test No. 7, a good idea as to relative abilities of various brands to resist the absorption of moisture and dirt, when worn by heavy traffic, may be obtained.
9. *Total Immersion.* Samples 6" x 3" should be prepared by removing the burlap back and sanding the resultant rough back surface until it is absolutely smooth. Samples should then be weighed and submerged for 24 hours in fresh water at a temperature of 70°F. The samples should then be removed and the surface, including edges, dried between filter paper. Two minutes after removal from water, samples should be weighed and the percentage of weight increase determined.
10. *Tensile Strength.* Samples 2" x 4" should be tested for comparative tensile strength. The pulling load should be gradually applied with a tension machine set, such as is made by Henry Scott Machine Co.
11. *Elasticity.* Relative elasticity of various brands may be determined by using the same apparatus called for in test No. 10. Samples for this test should be 2" x 5'. Stretch should be indicated by percentage.
12. *Burlap Stripping Test.* Strips of linoleum 2" wide should be broken about 1" from the end and the burlap stripped slowly from the back by pulling at right angles. This test reveals the relative abilities of various brands to remain securely cemented to the floor.

*Note:* Danger of mistakes in calculation on any test may be reduced by using an average of two or three tests.

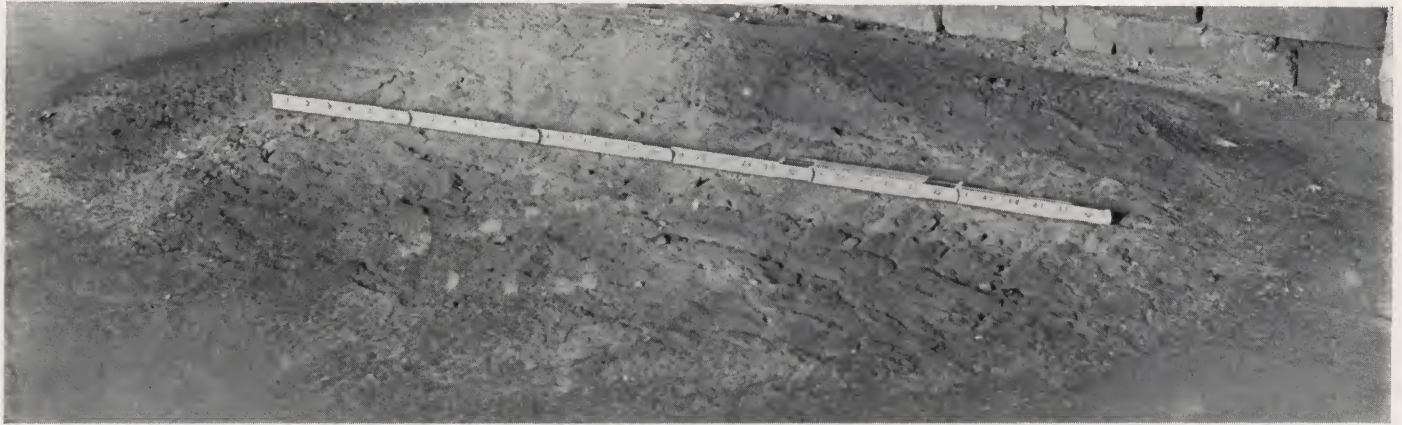


## Linoleum and the Fire Hazard

AS compared to wood floors, linoleum radically reduces the volume of combustible material required for flooring purposes in a fireproof building. Linoleum can be cemented to a

This rating places linoleum in the same classification with concrete, terrazzo, and ceramic tile.

That actual usage bears out the results of tests performed in the laboratory may be seen in a



*Here is shown the effect of burning on Armstrong's 1/4-inch Battleship Linoleum, a 12x12x36-inch crib made of one-inch square yellow pine sticks soaked in kerosene. The linoleum, cemented over heavy felt to the concrete subfloor of a specially constructed test house, was seriously burned only over an area 54x38 inches and carbonized over an area 41x31 inches. The fire died out completely in 38 minutes. (Compare with this test the one illustrated and described below.)*

concrete base, thus eliminating wooden sleepers, usually embedded in the concrete base.

Scientific fire tests, performed under exactly similar conditions on both linoleum and maple floors, have further shown that linoleum does not burn so readily nor hold fire so long as wood. These properties are clearly illustrated by the photographs on this page.

Linoleum is given a credit of 7 per cent over wood floors in fire insurance rates on fireproof buildings, by the Western Actuarial Bureau.

report made by the Board of Chicago Fire Underwriters, regarding a fire on March 15, 1922, in the building of the C. B. & Q. Railroad, Chicago:

"Maple floor surfacing on wooden nailing strips above the eighth floor was entirely consumed, except that on ninth and tenth floors small sections remained, but these were charred.

"It was particularly noticeable that on one floor, which was surfaced with linoleum, the damage to structure, such as plastered ceilings, etc., was not so great as that on which wood floor surfacing was used."



*The maple floor shown here, laid in the same house and submitted to an exactly similar test to that made on the battleship linoleum above, was badly scorched over an area 72x60 inches. The maple flooring, white pine underflooring and embedded yellow pine sleeper, were completely burned over an area 48x36 inches. The floor was still smouldering next morning, seventeen hours after the fire was started.*



## Satisfaction Dependent on Reliable Laying Materials

**Y**EARS of research and observation both in the laboratory and in the field have indicated that linoleum gives its best service when cemented to the subfloor, either wood or concrete, over a lining of heavy deadening felt.

To insure permanence, it seems hardly necessary to point out that the laying materials used should be only of the first quality. Deadening felt, paste, and cement, all or any one, may play a most important part in the appearance and wearability of linoleum.

It may be further pointed out that it is simply good business to install any brand of linoleum only by the method and with the materials recommended by the manufacturer, thus to avoid divided responsibility on the completed job.

The Armstrong laying materials — paste, cement, and deadening felt—have been produced to meet the conditions peculiar to the installation of linoleum floors. They are also offered as being the very best quality that can be produced. There are other cheaper materials to be had. Yet, on the other hand, the use of these dependable products should add but a small fraction of one per cent to the price of the finished job—a cheap insurance that is well worth its cost.

### *Armstrong's Linoleum Paste*

Armstrong's Linoleum Paste manufactured by the Armstrong Cork Company is recommended to be used for pasting the deadening felt to the subfloor and the main area of the linoleum strips to the felt. This is a water-resistant adhesive, but not waterproof. A waterproof cement is needed only for sealing seams and other openings in the linoleum, and for cementing felt or linoleum to steel and smooth stone tile floors. Armstrong's Linoleum Paste is manufactured from specially prepared dextrine of the highest

grade, bought on strict specifications and mixed with a scientifically prepared filler and preservative. Each batch is thoroughly tested and boiled for a prolonged period to insure complete solution. The result is a quick-setting, strongly adhesive paste which will retain its holding qualities permanently.

### *Armstrong's Waterproof Cement*

This adhesive is recommended to be used for sealing all seams, edges, and other openings in the linoleum, as well as for cementing felt or linoleum to steel and smooth stone tile floors. It is made only of the best grades of Manila gums obtainable, from which all impurities are carefully separated. It contains no sodium silicate (water glass) or other material likely to injure the linoleum. The use of only first quality raw materials and the extreme care and watchfulness exercised in the making result in this cement's being a permanently waterproof adhesive.

It should be further noted that all the materials used in the formulae of both paste and cement are accurately measured by weight and not by volume. The finished adhesives are delivered in slightly oversize containers so that the customer is insured full measure.

### *Armstrong's Lining Felt*

For use under linoleum, a deadening felt should be tough, with well-matted texture to provide sufficient tensile strength to hold the linoleum, and at the same time be loosely compacted

enough to shear with the movement of the boards in the floor. Armstrong's Lining Felt has been developed especially to meet these conditions. It is a gray unsaturated felt about  $\frac{1}{8}$ " thick, weighing  $1\frac{1}{2}$  pounds per square yard. It is sold in rolls three feet wide. *It should not be confused with rosin-sized building paper.*



*Armstrong's Waterproof Cement—packed in 1-quart, 1-gallon and 5-gallon cans; 1-gallon can shown here.*



*Armstrong's Water-Resistant Linoleum Paste—packed in 1-gal. and 5-gal. cans and 30-gal. casks; 5-gal. can shown here.*



## Laying Linoleum Floors for Permanence

**L**INOLEUM itself is more than sixty years old, yet laying it as a permanent floor is a comparatively new development. For years, linoleum was laid by the handy man in the store, and not by properly trained mechanics. For this reason the traditional way to lay linoleum has been simply to unroll the linoleum on the floor, butt the seams, and trim it to fit the walls. Sometimes the seams and edges of the linoleum were bradded, to prevent "kicking up."

The limitations of this method of laying can be discerned at a glance. Not only is the appearance, as a rule, unsatisfactory, but unsightly bulges are apt to develop because all new linoleum has a tendency to expand or "grow" when unrolled and walked on.

This buckling can be guarded against only by cementing the linoleum firmly to the floor. Cementing linoleum directly to a wood floor is impracticable, however, for this reason: The boards of a wood floor are subject to seasonal contraction and expansion according to changes in temperature and humidity, contracting in the dry furnace heat of winter and in so doing opening up the joints. Linoleum cemented solidly to a wood floor cannot hold the boards together, of course, and is thus subjected to such a strain that the material sometimes breaks in long parallel lines directly over the joints between the floor boards.

To protect the linoleum from the stress of this irregular movement, and at the same time hold it securely to the whole floor surface, a lining of heavy deadening felt should be laid between the floor and the linoleum. This felt is pasted to the floor, and the main area of the linoleum pasted to the felt; seams and edges of the linoleum sealed with waterproof cement.

This improved method of installing linoleum over a deadening felt lining has been used by good linoleum contractors for years, and the results have been uniformly satisfactory, wherever the work is done properly. The linoleum

becomes a firm, lasting floor. As all seams and edges of the linoleum are sealed with waterproof cement, the floor is also water-tight, and to all appearances seamless. In addition, the deadening felt lining makes the floor warmer and more resilient, hence quieter and more comfortable.

There is a final advantage in using a felt lining. The felt makes it possible often to use linoleum in temporary quarters and later remove it to a permanent location in as good condition as it was when new. Linoleum cemented directly to the floor can rarely be removed without tearing. A strong upward pull on linoleum laid over deadening felt, however, parts the lining and allows the removal of the linoleum unbroken. The felt adhering to the floor and to the back of the linoleum can readily be soaked off with warm water, as a water-soluble paste is used for the laying. Then the linoleum can be relaid to look as good as new.

The felt lining for linoleum laid on concrete is optional. As expansion and contraction in the concrete floor slab take place uniformly over the whole area, the protection feature of the felt is not necessary as with wood. A lining of deadening felt does, however, add warmth, resilience, and quietness to the floor and makes it easier to remove the linoleum from the concrete base without damage to either, if that becomes desirable.

*Caution: Linoleum must not be laid on damp concrete, or on floors which are not thoroughly seasoned, or on floors which are in direct contact with the ground.* The Armstrong Cork Company cannot be responsible for the results following installation of linoleum under these conditions. Moisture in a floor covered with linoleum cannot evaporate properly, and usually gives trouble.

Opposite are shown the steps in the installation of a permanent linoleum floor. For detailed instructions, to superintend the laying of floors, send for the free Armstrong "Linoleum Layer's Handbook." For laying specifications detailing this method see pages 12 and following.



# Steps in Installing a Permanent Linoleum Floor



**Fig. 1.** Measuring and cutting felt. To prevent linoleum seams coming directly over felt seams, it is advisable to cut down the width of the first felt strip. Felt must be cut to fit well against the walls. Seams must be butted closely. Gaping or overlapping shows in the finished floor.



**Fig. 2.** Spreading paste on floor for felt. Felt strips are turned back about half way and pasting begins at the middle of the room and is worked towards the ends of the strip. Felt must be rolled after it is turned back and smoothed down on the pasted floor.



**Fig. 3.** Pasting felt for linoleum. Linoleum is turned back and pasting starts at the foldback as before. A margin along the wall and at the edge of each linoleum strip is left unpasted to be sealed with waterproof cement.



**Fig. 4.** Cutting a linoleum seam. In pasting, the edges of adjoining linoleum strips are overlapped. Then with the seam cutting tool the overlap is cut through to make a close fitting, practically invisible seam.



**Fig. 5.** As soon as a seam is cut, the edges of the adjoining strips are lifted up and the unpasted area sealed with waterproof cement. A good coating of cement is applied with a square-end spatula or wide putty knife and worked carefully back to the line of paste previously applied.



**Fig. 6.** Thorough rolling follows the cementing of a seam. The slower the rolling is done the more effective is the work. To insure complete adhesion of the cement, the seams are then weighted with sand-bags, which are left in place until the floor is fully dry.



## Good Care Insures Longer Life to Linoleum

**N**EXT to good laying, the care accorded a linoleum floor is largely responsible for the service it gives. Scrubbing with harsh soaps and cleaning agents strong in alkali proves most injurious to linoleum and shortens its life. Ordinary wet mopping usually does little more than smear dirt about and produces a dingy look.

The care of linoleum has for years been given much attention and study by the Armstrong Research Department, both in its laboratories and in the field. The development of the Accolac Process is one of the results of this research work. By this new process, the surface of Armstrong's Linoleum is rendered practically dirt-proof and stain-proof through the application of a tough, transparent nitro-cellulose lacquer which seals the pores of the material penetrating sufficiently to form a lasting bond. The result is a satin-smooth surface, in appearance very like a richly polished wax finish.

But the Accolac Process finish, like any floor finish, must be given proper care if it is to continue to protect the surface of the floor. Two alternative methods are recommended—relacquering or waxing.

On small areas, where traffic is not severe, as in residences, small offices, shops, etc., this Accolac Process surface can be easily and beautifully maintained with a simple daily dust brushing or dry mopping. As appearance requires, the linoleum may be washed with clear warm water, or suds made with a mild soap like Ivory. The lacquer surface should then be renewed every six months, or more or less frequently, as appearance requires and traffic makes necessary, with Armstrong's Linoleum Lacquer. Never attempt to relacquer waxed linoleum without first removing all the wax.

The new Armstrong's Linoleum also takes a beautiful wax finish, and on large areas, where traffic is heavy or where relacquering is not practicable, waxing and polishing is the recommended treatment. As the surface of the linoleum is effectively sealed by the Accolac Process,

less wax is required than with the old type linoleum and the building-up of a wax wearing surface is quicker, easier, and more economical.

Therefore, when a new linoleum floor is laid on a large area subject to much traffic, the final step of the installation process should be the application of a coat of wax, with a thorough rubbing and polishing to a hard finish. Then, instead of trying to keep the floor clean by daily mopping with a strong soap solution, the caretaker has only to sweep it and bring up the polish.

Of course, washing cannot be entirely eliminated in entrance halls and other places where dirt and mud are tracked in from the street, and relacquering at periodic intervals with Armstrong's Linoleum Lacquer is recommended. But even on these restricted areas a properly developed wax finish forms a lustrous film, which takes the wear and also prevents the grime from being pounded down into the surface.

Depending on the volume of traffic which the linoleum has to bear, the wax gradually will dull and wear away. Daily or occasional polishings with an electric floor machine will help maintain the fine finish, with judicious applications of liquid wax wherever appearance demands. A complete rewaxing of the linoleum should prove necessary only a few times a year, depending on the severity of the usage of the floor. In any event, general experience proves that not only can linoleum floors be maintained more cheaply than other floors, but that when properly cared for by waxing, maintenance costs can be reduced to about half the cost of scrubbing them.

Electric floor machines for polishing are made by Kent Company, Rome, N. Y., and others whose names will be furnished upon request. A specially prepared wax, called Armstrong's Linoleum Wax, is sold by linoleum dealers.

To wash linoleum do not use alkaline soaps or scrubbing powders. Automobile and mild household soaps, such as Ivory, are recommended. A complete list of soaps that have been tested and found safe for linoleum will be sent on request.



# Armstrong's Resilient Tiles—Linotile and Cork Tile

**B**OTH Linotile and Armstrong's Cork Tile are well known to architects through the many years' work of the Armstrong Cork and Insulation Company of Pittsburgh. These two resilient floor tiles are now distributed through the Floor Division of the Armstrong Cork Company, and are sold and installed by the same retailers who handle Armstrong's Linoleum. This new arrangement makes Linotile and Cork Tile readily available in practically every city in the United States.

In each of the seventeen Armstrong branch offices (see front cover) a contract service representative is prepared to assist architects in the selection and estimating of linoleum, Linotile and Cork Tile. Individual, distinctive designs may be worked out in any one of these resilient materials in consultation with the service man and a special planning department at the factory in Lancaster. The advice of the Armstrong Bureau of Interior Decoration is also available for the selection of floors, wall coverings, draperies and other furnishings, to harmonize with any desired scheme of decoration.

## What Is Linotile?

Linotile is not a floor covering in "tile design," but is actually tile, hand-laid in separate units in designs of the purchaser's choosing. Linotile is

made one-quarter inch thick and comes in eighteen standard sizes of tiles and in thirty colors—sixteen plain colors and fourteen marbles.

Linotile is composed of cork flour, oxidized linseed oil, and various gums and pigments. It contains no hard or brittle substance and the color, texture, and density are uniform throughout. Linotile retains its initial resilience; when given the proper care it remains live and springy.

## What Is Cork Tile?

Armstrong's Cork Tile is of two grades, Standard and Commercial. Standard Cork Tile is not a composition, but is pure cork, made from carefully cleaned, thin cork curlings which are compressed in moulds and baked. One effect of the baking is to cement the particles into a firm mass by liquefying the natural gum or resin in the cork bark. Another is to impart to it a rich, brown coloring, varying from very light to very dark according to the duration of the heating process. No other colors are given to Cork Tile, nor are any needed, the browns affording ample variety for a wide range of designs.

Armstrong's Cork Tile may be had in either one-quarter or one-half inch thicknesses, in three shades. Standard Cork Tile is furnished in thirty-one regular size tiles and Commercial Cork Tile in five sizes.

WHERE TO USE LINOTILE AND CORK TILE FLOORS

Kind of Building	Linotile Recommended for	Cork Tile Recommended for	Kind of Building	Linotile Recommended for	Cork Tile Recommended for	Kind of Building	Linotile Recommended for	Cork Tile Recommended for
Residences	"Every room," but particularly for Kitchen and Pantry Breakfast-room Sun Porch Bathroom Dining-room	Bedrooms Living-room	Restaurants	Dining Floors Table Tops Counter Tops and Fronts		Schools	Halls Auditorium Study and Classrooms Libraries Laboratories	Auditoriums Study Rooms Libraries
Office Buildings	Lobby Elevators Corridors General Offices Private Offices	Private Offices	Theatres	Lobby Retiring Rooms Auditorium Floors Stage	Auditorium	Public Libraries, Museums, etc.	Reading Rooms Lobbies Halls	Reading Rooms Art Galleries
Public Buildings Post Offices City Halls Court Houses	Lobbies Halls Elevators Offices Working Areas	Offices Working Areas	Churches	Lobby Auditorium Sunday School Rooms Retiring Rooms	Auditorium Vestry Rooms	Stores	Auto Showrooms Haberdasheries Millinery Jewelry Shoes Drugs Groceries and Foods Furniture Books Department Stores	
Hotels	Lobby Dining-rooms Offices Service Areas		Hospitals	Public Waiting-rooms Halls Dining-rooms Sun Porches Private Wards and Rooms Elevators		Apartment Buildings	Corridors Suites	Corridors Suites



## Specifications for Installing Floors

WHEN the architect wishes to specify linoleum floors for all or any part of a building, the following paragraphs may be copied directly into his specifications:

### **Brief Specification—Linoleum**

"Armstrong's Linoleum, in the patterns, colorings, and gauges herein specified, shall be furnished and installed on the floor areas listed below:

[Note: Here list the floor areas to be covered with linoleum and the pattern, coloring, and gauge to be installed on each area.]

"All linoleum floors covered by these specifications are to be installed in accordance with the Armstrong Cork Company's Specification No. . . . , paragraph Nos. . . . . given on page . . . . of the company's specification book, 'Armstrong's Linoleum Floors,' Sixth Edition, February, 1929, and the linoleum contractor's bid on linoleum shall include all the labor and materials—felt, paste, cement, etc.—required to install the linoleum in accordance with these specifications."

### **Brief Specification—Linotile**

For the architect who wishes to specify Armstrong's Linotile, the following form is suggested:

"Floors of Armstrong's Linotile, of color and design to be approved by the architect (or owner), shall be furnished and installed in accordance with the standard Armstrong specifications, by a qualified handler of Linotile whose work has been approved by the Armstrong Cork Company."

### **Brief Specification—Cork Tile**

For the architect who wishes to specify Armstrong's Standard Cork Tile, the following form is suggested:

"Armstrong's Standard Cork Tile Floors, of color and design to be approved by the architect (or owner), shall be furnished and installed in accordance with the standard Armstrong specifications, by a qualified handler of Armstrong's Cork Tile, whose work has been approved by the Armstrong Cork Company."

### **General Notes and Provisions for Work of Related Trades**

The following provisions observed in the architect's specifications for concrete work, carpentry, etc., in combination with the above paragraphs, will insure satisfactory installation of Armstrong's Linoleum, Linotile, or Cork Tile floors over either wood or concrete base:

(1) **Basements, etc.**—*Linoleum, Linotile, or Cork Tile floors should not be installed in basements or on any cement floor in direct contact with the ground, unless the base, floors, and walls below grade have been thoroughly waterproofed and are absolutely dry before the floor is laid.*

(2) **Wood Underfloors**—Wood floors to which linoleum, Linotile, or Cork Tile is to be applied should preferably be double floors with the underfloor laid diagonally to the floor joists. Underfloors may be of rough sheathing, well seasoned, the ends of all boards to come directly over bearings, all to be nailed to each bearing with 8d. nails.

(3) **Wood Top Floors**—Top floors to which linoleum, Linotile, or Cork Tile floors are to be applied (whether single or double floors) should be of kiln dried,  $\frac{7}{8}$ -inch tongued-and-grooved boards, free from large or loose knots, not more than  $3\frac{1}{2}$ -inch face and thoroughly blind nailed and face nailed (if single floors) to each and every bearing, and, if double floors, blind nailed to the underfloor and floor joists with 8d. nails.

(4) **Floor Levels**—The surface of the top wood floor to which linoleum is to be applied should be true, even, level, clean and dry, and should be  $\frac{1}{8}$ -inch plus the thickness of the gauge of linoleum selected\* (see Table of Working Gauges, page 2) below the desired finished floor level. It is sometimes cheaper and more practical, however, to continue wood floors on which linoleum is to be laid at the same general level with other floors, and then protect the edge of the floor at doorways with a wood or metal binder.

(5) **Baseboards, etc.**—Where a wood base is used in connection with linoleum floors, the carpenter work specifications should provide for a quarter-round or suitable shoe nosing to cover the junction of baseboard and linoleum, to be installed by the carpenter contractor after the linoleum is laid.

(6) **Old Wood Floors**—Where linoleum, Linotile, or Cork Tile is to be installed over an old wood floor, all loose, defective, or badly worn boards shall be replaced or face nailed, and all unevenness of the boards be planed smooth by another contractor.\*\*

(7) **New Concrete Floor Levels**—Concrete floors must be brought to a true, even and level surface,\*  $\frac{1}{8}$ -inch plus the thickness of the gauge of linoleum selected below the desired finished floor level.

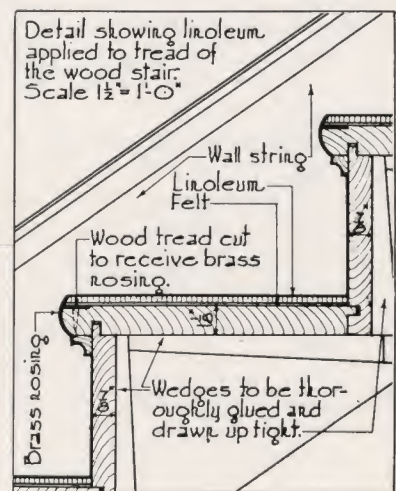
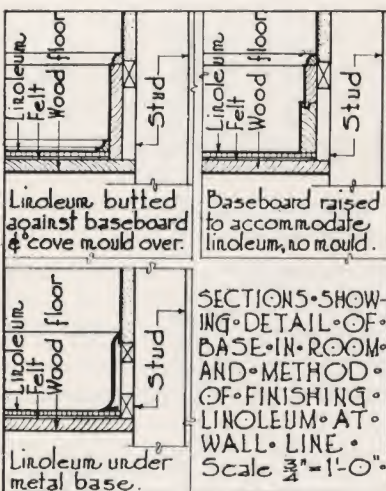
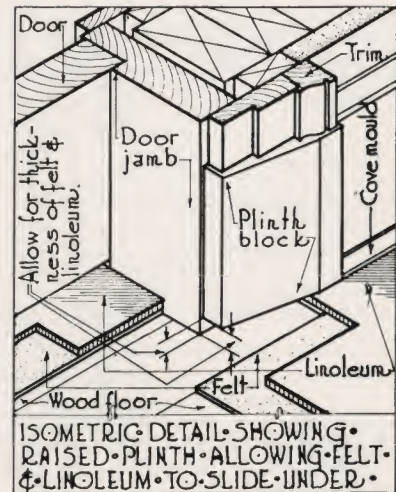
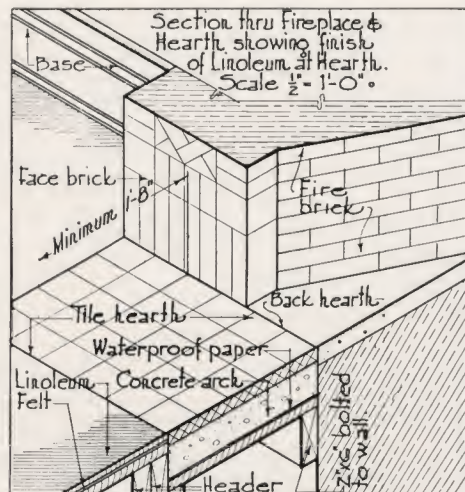
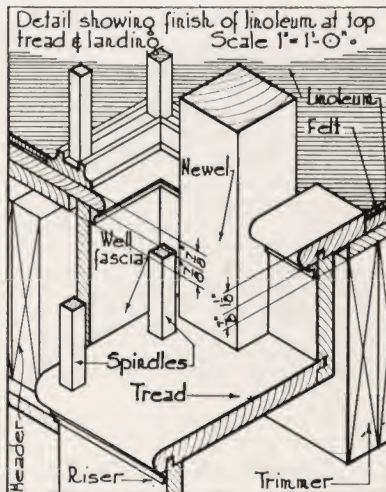
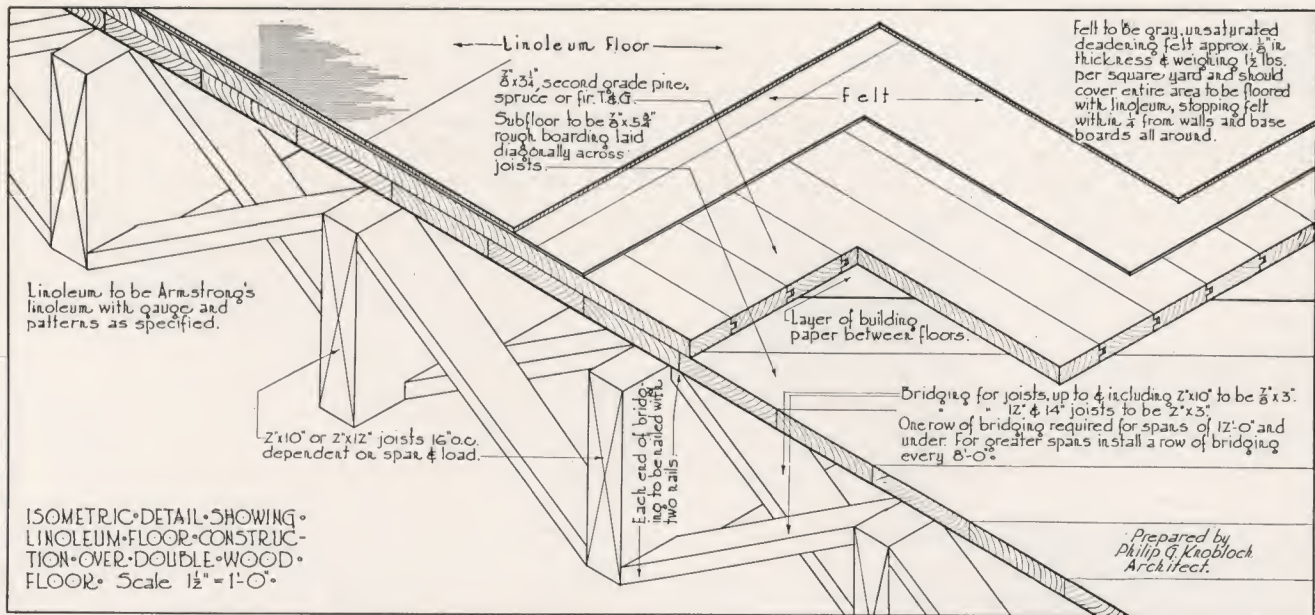
(8) **Surface Hardener**—Where concrete floors are to be covered, better adhesion usually obtains if the concrete base is first properly treated with a reliable concrete hardener.

(9) **Old Concrete Floors**—Where linoleum, Linotile, or Cork Tile is to be installed over an old suspended concrete floor or hard tile floor, the base shall be true and even. Any low places, expansion score marks, or cracks must be repaired by another contractor, and finished flush with the surface of the floor before the floor is laid.

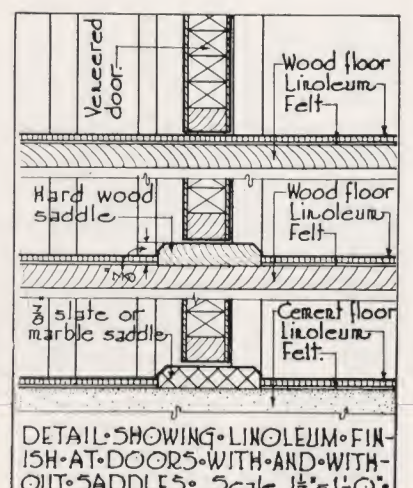
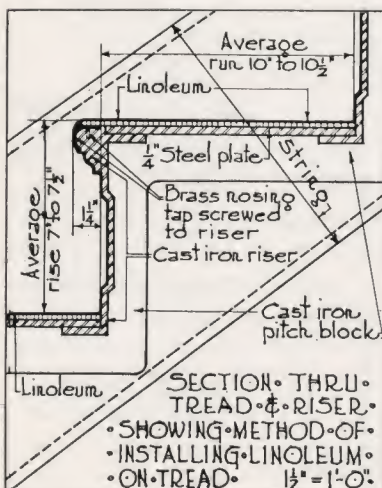
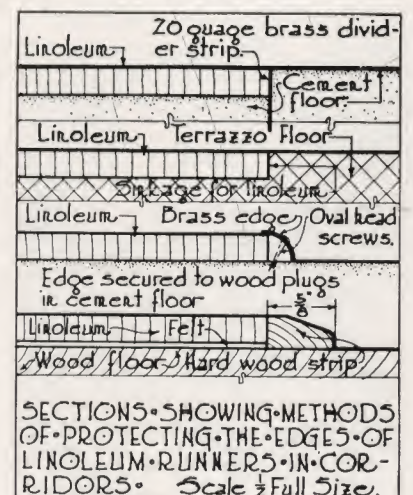
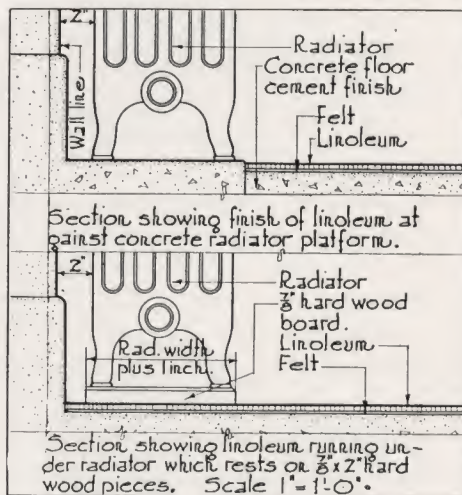
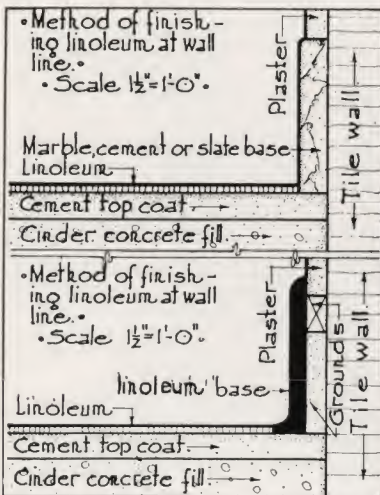
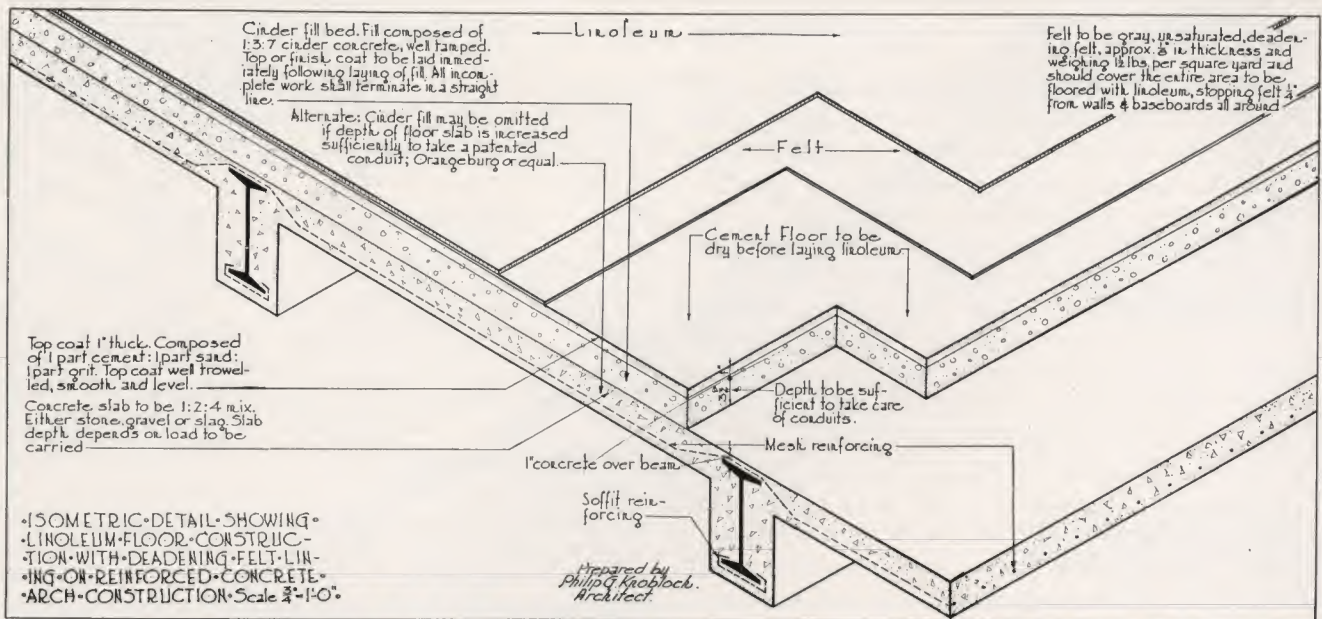
\* For Linotile, base level should be  $\frac{3}{8}$  inch below floor level finished with wood, and  $\frac{1}{4}$  inch below with concrete; for Cork Tile, base level should be  $\frac{1}{4}$  inch or  $\frac{1}{2}$  inch below finished floor level (See specifications, pages 17 and 18).

\*\* See page 18 for statement on use of composition board base.











## Specifications for Installing Floors—Continued

(10) **Linoleum Runners**—When single strips of linoleum are laid as runners in corridors, hallways, church aisles, etc., the edges of the linoleum must be protected with a binder of wood or metal. Similar protection must always be given linoleum at doorways, where the under-floor is not countersunk or there is no threshold against which to butt the linoleum.

(11) **Concrete Treads**—Where linoleum, Linotile, or Cork Tile is to be installed over new concrete treads, the concrete shall be brought to a perfectly smooth and even surface. A nosing extending above the treads so as to finish flush with the top of the linoleum, Linotile, or Cork Tile shall be installed by another contractor. The concrete shall be thoroughly dry before the material is laid. Where linoleum, Linotile, or Cork Tile is to be installed over old concrete treads, the treads shall be true and even and any low places or cracks shall be repaired by another contractor and finished flush with the surface of the tread before the material is laid. A nosing extending above the treads so as to finish flush with the top of the linoleum, Linotile, or Cork Tile shall be installed by another contractor. The concrete shall be thoroughly dry.

(12) **Metal Treads**—Where linoleum, Linotile, or Cork Tile is to be installed over metal treads, the metal shall be sufficiently smooth and rigid to form a firm base for the material. A nosing extending above the treads so as to finish flush with the top of the linoleum, Linotile, or Cork Tile shall be installed by another contractor.

(13) **Wood Treads**—Where linoleum, Linotile, or Cork Tile is to be installed over new wood treads, the treads shall be made of dry and well-seasoned lumber not less than  $\frac{7}{8}$ " thick, and left smooth and even. A nosing extending above the treads so as to finish flush with the top of the linoleum, Linotile, or Cork Tile shall be installed by another contractor. Where the material is to be installed over old wood treads, all loose, defective or badly worn boards shall be replaced or face nailed. Any unevenness in the boards shall be planed smooth and even by another contractor. A nosing extending above the treads so as to finish flush with the top of the linoleum, Linotile, or Cork Tile shall be installed by another contractor.

(14) **Heating**—The general contractor (or owner) must make provision for maintaining a temperature of 70 degrees F. in all rooms where linoleum floors are to be laid.

(15) **Crack Filling**—For filling cracks and seams in concrete underfloors, plaster of Paris may be used. Wide cracks in wood underfloors should be filled with strips of wood. This work should be done by the general contractor before the resilient floor contractor takes charge.

(16) **Floors of steel, tile, terrazzo, or other smooth dense surface**—A layer of unsaturated felt weighing one

and one-half pounds to the yard shall first of all be laid with waterproof cement, carefully butting the edges and fitting it neatly to the room. After allowing the cement to dry for at least six hours, the linoleum can be laid in accordance with paragraph 5b of Specification I (see page 16).

(17) **Painted or Varnished Floors**—The floor must be sanded to remove the paint or varnish, or paint and varnish remover may be used.

(18) **Oiled Floors**—The floor must be thoroughly scrubbed with a strong lye solution. This process must be repeated every 24 hours until there is no further darkening of the surface of the floor by the oil.

(19) **Waxed Floors**—Remove the wax with gasoline or a strong alkaline solution.

### Linoleum Specifications

*N. B. Sentences and phrases in parentheses ( ) should be used only as applicable to any particular job. Material in brackets [ ] is explanatory only.*

#### Specification I. Laying Linoleum

1. **Scope of work.** The linoleum contractor shall furnish and install the material hereinafter specified on the floor areas (listed below or indicated on the blue-prints).

2. **Areas to be covered.** [List rooms and areas.]

3. **Materials.** The linoleum used shall be Armstrong's [thickness—color—or pattern number]. No seconds or remnants shall be allowed. The linoleum shall be delivered on the job in full rolls. Every roll must be marked with the maker's name and the grade of the linoleum. The linoleum should be subjected to a temperature of 70° for at least 24 hours before it is applied.

**Exceptions.** [Here list any rooms where other patterns are to be used.]

Paste and cement shall be Armstrong's Linoleum Paste and Armstrong's Waterproof Cement. [Spreading capacity: paste, about 100 sq. ft. per gal; cement, 1 gal. for seams and edges of each 40 sq. yds.]

\*(Felt shall be Armstrong's Lining Felt, an unsaturated felt weighing  $1\frac{1}{2}$  pounds to the square yard.)

4. **Condition of Floors.** The linoleum contractor shall inspect the floors before he starts work. He shall accept them **only if they are thoroughly seasoned and dry**, smooth and clean, and without cracks or holes. (Concrete floors should be without expansion joints; if they exist the linoleum contractor shall fill them with plaster of Paris so that no mark will show through the linoleum. The linoleum contractor shall test concrete floors for moisture in the following way: Place pieces of linoleum, 18" x 18" or larger, face down on the floor—one at each

\*To be inserted when felt is used.



## Specifications for Installing Floors—Continued

corner of the room and one near the center—sealing the edges with linoleum cement to prevent evaporation. If the floor is not entirely dry, the face of the linoleum and the floor itself will appear damp. **Laying of linoleum must not proceed until concrete is thoroughly dried out.**

### 5. *Method of Installation.*

[Always use the following paragraph when wood floors are to be covered, and in other cases when felt is used.]

a. *Laying Felt.* The felt shall be cut to fit the room neatly and accurately and the edges butted carefully. Armstrong's Linoleum Paste shall be used to fasten the felt to the floor, and the felt shall be rolled thoroughly with a 150-pound roller to roll out any air bubbles and to insure complete adhesion to the floor.

[Use the following paragraph alone where felt is not used and immediately following "a" when felt is used.]

b. *Laying Linoleum.* The linoleum shall be cut to fit the room accurately and neatly and shall be laid so as to have the minimum number of seams. No piecing of short ends will be allowed. The body of the goods shall be fastened to the floor to within five or six inches of the edges, with Armstrong's Linoleum Paste. All seams and edges shall be waterproofed with Armstrong's Waterproof Cement.

(In laying strips of plain or jaspé linoleum the edges must be lapped one-half inch, and when trimmed, both pieces shall be cut through simultaneously by hand or with a seam cutting tool to insure a perfectly tight seam.)

(In laying patterned linoleum, the edges shall be carefully butted and the pattern matched.)

As soon as the linoleum has been pasted down, it shall be thoroughly rolled from the center out to insure complete adhesion and to remove all air bubbles. (At least two hours shall be allowed after rolling for the paste to set; then seams of plain or jaspé shall be cut.) Unpasted edges of linoleum strips shall be lifted and each seam sealed with waterproof cement. Edges of linoleum strips shall be put back in place and all seams and edges rolled and weighted until firm adhesion has been made.

6. *Cleaning.* The linoleum contractor shall take off cement spots with a 3% solution of sodium hydroxide, and shall remove all scraps and other material from the building, leaving the floor broom clean and in good condition.

7. *Inspection.* As soon as the linoleum floors have been completely installed (waxed, and polished), the linoleum contractor shall notify the architect (or owner) to give him an opportunity to inspect the completed job.

8. *Protection.* After the linoleum floors have been inspected and approved, the general contractor shall

cover with heavy paper the linoleum in those rooms where painting or other further work is to be done, as protection until the building is ready for occupancy.

9. *Lighting, Heating, Hoisting, and Power.* Without cost to the linoleum contractor, the owner or general contractor shall maintain a temperature of at least 70° F. during the time the linoleum work is being done; he shall light the rooms sufficiently for efficient work; he shall furnish hoisting service (he shall furnish whatever power is necessary to scrub and polish the floor\*).

10. *Guarantee.* The linoleum contractor shall guarantee the floor against all defects in material and workmanship for one year from date of completion of the job.

### † *Specification II. Border Work*

[Use with Specification I for bordered floors]

1. Linoleum floors with borders shall be installed in the following rooms: [Here list rooms to have bordered floors specifying field pattern and border for each.]

2. In room No. . . . ., a field of linoleum, . . . . ft. x . . . . ft., shall be cut and centered on the floor so as to preserve the complete pattern. This linoleum shall be pasted solidly to the felt to within about six inches of the edges of each strip. Roll the linoleum. Cut seams, seal with waterproof cement, roll, and weight with sandbags.

3. Each border piece shall be cut to butt against the wall and the field strip. Borders shall be finished at the corners of the room with a miter joint. Border shall be cemented down immediately to the felt with Armstrong's Waterproof Cement, rolled thoroughly and weighted. The six-inch margin around the field left unpasted shall be cemented when the border is cemented.

### *Specification III. Stair Treads*

[List stair treads to be covered with linoleum in paragraph 2, Specification No. 1.]

1. Coat each stair tread with Armstrong's Linoleum Paste and apply deadening felt cut to fit properly.

2. Coat each felt-covered tread with waterproof cement and apply the linoleum, cut to exactly the proper size to butt neatly and accurately against nosing, riser, and stringers. See that all air blisters are smoothed out. Weight the treads with bricks or sandbags.

3. After several hours, or when the cemented linoleum has set and is dry, remove weights and clean treads.

\*Used only when scrubbing and waxing are specified.

† Write to the Armstrong factory or nearest branch office for information and specifications covering the installation of double borders, triple borders, and other unusual treatments.



## Specifications for Installing Floors—Continued

### *Linotile Specifications*

#### *Specification I. Suspended Concrete Floors*

The suspended concrete base shall be furnished and installed by another contractor. The surface of this base shall be  $\frac{1}{4}$ " below the finished floor level and shall be smooth and even.

After the concrete is thoroughly dry there shall be installed a Linotile floor of standard design with a two- or three-piece straight line border in any combination of the regular sizes and colors in which Linotile is manufactured.

All Linotile shall be of good, durable quality, thoroughly seasoned and accurately cut to the sizes specified.

All Linotile shall be laid in Armstrong's Waterproof Cement. The lines between the tiles shall be straight so as to preserve the symmetry of the design, and the surface of the finished Linotile shall be cleaned and left in good condition.

All borders shall follow the line of permanent fixtures, and the width of the borders may vary to allow for variations in the dimensions of rooms, size of tile, and design selected. The Linotile shall butt against base and plinth blocks which shall be carried down to the base floor level.

#### *Specification II. Suspended Wood Floors*

The suspended wood base shall be furnished and installed by another contractor. This wood base shall be brought up to a surface  $\frac{3}{8}$ " below the finished floor level, and shall be of thoroughly dry and well seasoned  $\frac{7}{8}$ " thick T. and G. lumber, not more than  $3\frac{1}{2}$ " wide, laid diagonally with about  $\frac{1}{32}$ " joints—close but not driven tight, and left smooth and even.

On this wood base, there shall be installed a deadening felt weighing approximately  $1\frac{1}{2}$  pounds per square yard. The felt shall be securely pasted to the base with Armstrong's Linoleum Paste, all seams to be butted and made tight. Over this there shall be installed a Linotile floor of standard design with a two- or three-piece straight line border, in any combination of the regular sizes and colors in which Linotile is manufactured.

All Linotile shall be of good, durable quality, thoroughly seasoned and accurately cut to the sizes specified.

All Linotile shall be laid in Armstrong's Waterproof Cement. The lines between the tiles shall be straight so as to preserve the symmetry of design, and the surface of the finished Linotile shall be cleaned and left in good condition.

All borders shall follow the line of permanent fixtures, and the width of borders may vary to allow for variations in the dimensions of rooms, size of tiles, and design selected. The Linotile shall butt against base and plinth blocks which shall be carried down to the base floor level.

#### *Specification III. Stair Treads*

The stair treads shall be furnished and installed by another contractor. The surface of the treads shall be  $\frac{1}{4}$ " below the finished step level and shall be smooth and even. A satisfactory nosing extending  $\frac{1}{4}$ " above the treads so as to finish flush with the top of the Linotile shall be installed by another contractor.

There shall be installed Linotile of one color or a standard design selected from the regular sizes and colors in which Linotile is manufactured.

All Linotile shall be of good, durable quality, thoroughly seasoned and accurately cut to the sizes specified.

All Linotile shall be laid in Armstrong's Waterproof Cement and the surface of the finished Linotile shall be cleaned and left in good condition.

#### *Specification IV. Cove and Base*

A straight ground, about 4" high, to serve as a backing for Armstrong's Linotile Cove and Base, shall be set all around the room at the base floor level and nailed securely in place by another contractor. The surface of the walls and the intersection of the walls and floor shall be left true and even, free from dirt and other foreign matter, and the wall finish shall be brought down flush with the top of the base ground by the contractor who applies the wall finish to secure a true, even surface flush with the ground.

There shall be installed an Armstrong's Linotile Cove and Base, 6" high, of the color selected. The Cove and Base shall be secured firmly in position with Armstrong's Waterproof Cement, the Cove to make a neat, tight joint all around with the Linotile floor. The surface of the Cove and Base shall be cleaned after being installed and left clean and in good condition.

### *Cork Tile Specifications\**

#### *Specification I. Suspended Concrete Floors*

The suspended concrete base shall be furnished and installed by another contractor. The surface of this base shall be  $\frac{1}{2}$ " (or  $\frac{1}{4}$ ") below the finished floor level and shall be smooth and even.

After the concrete is thoroughly dry there shall be installed an Armstrong's\*\* Cork Tile floor of standard design with a plain two- or three-piece straight line border in any combination of the three shades of brown and the regular sizes in which Armstrong's\*\* Cork Tile is manufactured.

\* When the architect desires to specify Armstrong's Standard Cork Tile the following paragraph should be added to specification 1 or 2, as required:

"All Cork Tile shall be made of clean cork curlings. No granulated cork shall be used in its manufacture. It shall be homogeneous from face to back, free from foreign substances, and thoroughly and evenly baked."

\*\* Insert word "Standard" or "Commercial."



## Specifications for Installing Floors—Continued

All Cork Tile shall be laid in Armstrong's Waterproof Cement. The lines between the tiles shall be straight so as to preserve the symmetry of the design, and the finished Cork Tile floors shall have a smooth, even, sanded surface and shall be left clean and in good condition.

All borders shall follow the line of permanent fixtures and the width of borders may vary to allow for variations in the dimensions of rooms, size of tiles and design selected. The Cork Tile shall butt against the base and plinth blocks which shall be carried down to the base floor level.

### **Specification II. Suspended Wood Floors**

The suspended wood base shall be furnished and installed by another contractor. This wood base shall be brought up to a surface  $\frac{1}{2}$ " (or  $\frac{1}{4}$ ") below the finished floor level, and shall be of thoroughly dry and well seasoned T. and G. lumber, not more than  $3\frac{1}{2}$ " wide, laid diagonally, close but not driven tight, and left smooth and even.

On this wood base, there shall be installed one layer of rosin-sized paper and over this an Armstrong's\*\* Cork Tile floor of standard design with a plain two-or three-piece straight line border in any combination of the three shades of brown and the regular sizes in which Armstrong's\*\* Cork Tile is manufactured.

The edges of all Cork Tile shall be coated with Armstrong's Waterproof Cement. The lines between the tiles shall be straight so as to preserve the symmetry of the design and the Cork Tile floor shall be sanded to a smooth and even surface and left clean and in good condition.

All borders shall follow the lines of permanent fixtures. Width of borders may vary to allow for variations in the dimensions of rooms, size of tiles and design selected. The Cork Tile shall butt against the base and plinth blocks which shall be carried down to the base floor level.

### **Specification III. Cove and Base**

A straight ground, about 4" high, to serve as a backing for Armstrong's Cork Tile Cove and Base, shall be set all around the room at the base floor level and nailed securely in place by another contractor. The surface of walls and intersection of walls and floor shall be left true and even, free from dirt and other foreign matter, and the wall finish shall be brought down flush with the top of the base ground by the contractor who applies the wall finish.

There shall be installed an Armstrong's Cork Tile Cove and 6" high Base of the shade selected. The Cove and Base shall be secured firmly in position with Armstrong's Waterproof Cement, the Cove to make a neat, tight joint all around, with the Cork Tile and with the Base. The Cove and Base shall be sanded to a smooth and even surface and left clean and in good condition.

\*\* Insert word "Standard" or "Commercial."

### **Damp-Proofing Concrete Floors in Contact with the Ground**

As stated on page 8, the Armstrong Cork Company cannot accept responsibility for the performance of linoleum laid on floors that are in direct contact with the ground. It is recognized, however, that instances may sometimes arise where a building owner or tenant may be willing to assume the risk of possible future trouble from moisture in order to get the resilience, handsome appearance, and other desirable features of linoleum as compared to a bare concrete floor.

In new construction where a concrete slab on which it is decided to install linoleum, is to be in direct contact with the ground, or is so close to the ground that sufficient ventilation cannot be obtained, some means must be provided for damp-proofing the slab. *If no provision for damp-proofing the slab is made and linoleum is cemented to the concrete, trouble is very apt to develop.*

In some instances the following method of damp-proofing such a slab has been found satisfactory:

"The concrete base shall be brought up to within three inches of the finished floor line and shall have a trowelled finish. On this base the cement contractor shall install a waterproof membrane consisting of five plies of saturated roofing paper, each ply laid in hot asphalt and the top of the roofing paper mopped with the same material. All end and side laps of the membrane shall be not less than four inches wide. The membrane shall be flashed up the outside walls and columns to a point at least three inches above the finished grade line. On top of the waterproof membrane the cement contractor shall furnish and install a cement wearing floor not less than three inches thick."

### **Laying Linoleum Over a Composition Board or Wall Board Base**

Sometimes, in order to make it possible to lay linoleum over a very rough or badly worn wood floor, owners or architects put down a new surfacing of composition board, over which the linoleum is laid. Because of the uncertainty of expansion and contraction of practically all types of building board now on the market and the difficulty of making accurate, even joints, the Armstrong Cork Company cannot assume responsibility for satisfactory installation by this method or guarantee the performance of Armstrong's Linoleum when so installed.

Where the owner or architect desires to use this method on his own responsibility, however, it is strongly urged that after the layer of composition board is securely nailed down, a lining of deadening felt be pasted on top of it before cementing down the linoleum.



# Modern Linoleum Lends Distinction to Floors

**T**ODAY the public looks for luxury, in floors as in everything else—wants comfort, and with it beauty, style, smartness. Bright, vivid color and startlingly simple geometric design now have the vogue in decoration and interior architecture. Furniture, drapery stuffs, wall coverings, and now floors, have all felt the modernist influence.

Linoleum is a particularly happy medium for the expression of the modern feeling in floors. The pages that follow show some of the most adaptable patterns in the new Armstrong's Linoleum. Attention is directed particularly to the Embossed Inlaids, available now for the first time in a heavy

$\frac{3}{16}$ -inch Gauge and with a distinctive "three-level" embossing which greatly enhances the appearance of designs of the flagstone type, as shown on this page and on page 21.

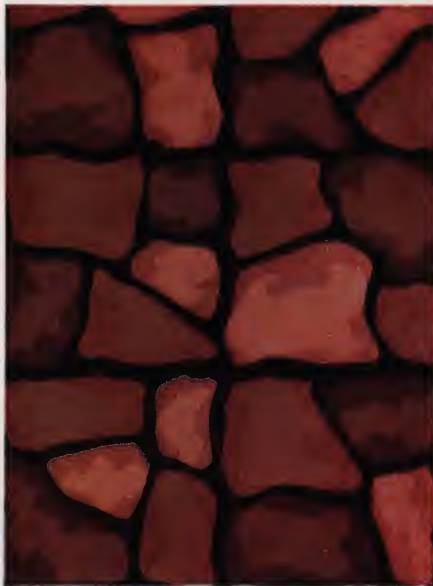
Note also the modern feeling in certain B Gauge Moulded Inlaid patterns and in the Handmade Marble Inlaids. Many unusual, individual effects may be produced also through the use of border and panel combinations of the plain colorings and jaspés.

It should be remembered, too, that the modern linoleum retains all the homely virtues of the old-time material—its quiet, comfortable resilience, its easy-to-clean qualities, and its moderate cost.

ARMSTRONG CORK COMPANY, FLOOR DIVISION, LANCASTER, PENNSYLVANIA



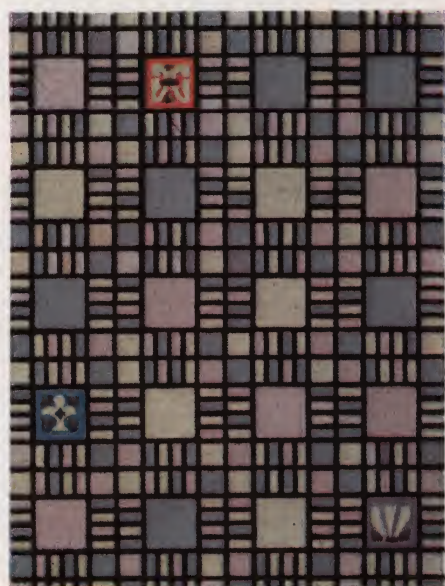
Embossed Inlaid— $\frac{3}{16}$ -inch Gauge, No. 1100  
(Plate shows 36" x 50" section)



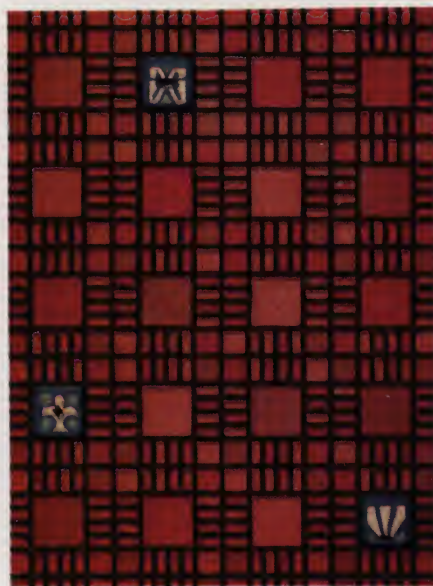
Embossed Inlaid— $\frac{3}{16}$ -inch Gauge, No. 1101  
(Plate shows 36" x 50" section)



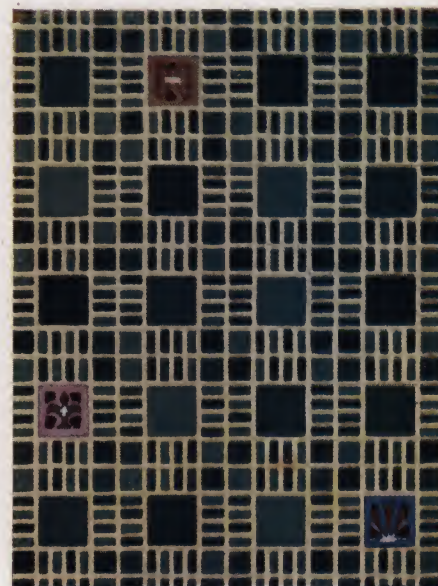
Embossed Inlaid— $\frac{3}{16}$ -inch Gauge, No. 1102  
(Plate shows 36" x 50" section)



Embossed Inlaid— $\frac{3}{16}$ -inch Gauge, No. 1110  
(Plate shows 36" x 50" section)



Embossed Inlaid— $\frac{3}{16}$ -inch Gauge, No. 1111  
(Plate shows 36" x 50" section)



Embossed Inlaid— $\frac{3}{16}$ -inch Gauge, No. 1112  
(Plate shows 36" x 50" section)



# Armstrong's Handmade Marble Inlaid

THE patterns shown on these two pages represent the finest to be had in modern linoleum. The color blending in the marbling, as well as the color selection in the designs themselves, produces an effect of harmony and richness that is rarely equalled in any other resilient floor material. Made in two service-weight gauges.

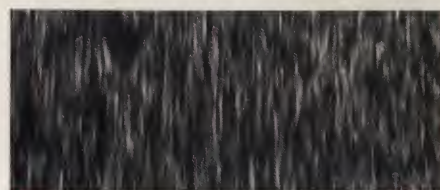
Worthy of special attention from the modernist are designs Nos. 62 and 99. The all-over marbles are unusual and versatile in their appeal. Marble Border in either the light or dark shade, as well as borders of plain and Jaspé linoleum, may be used to advantage with the Handmade Marble Inlaids.



Handmade Marble Inlaid—Lt. B/S and A Gauges, No. 80. (Size of large blocks—12" x 12")



Handmade Marble Inlaid—Lt. B/S Gauge, No. 60 (Size of blocks—9" x 9")



Marble Border—Lt. B/S and A Gauges, No. 02



Marble Border—Lt. B/S and A Gauges, No. 03



Handmade Marble Inlaid—Lt. B/S Gauge, No. 62 (Plate shows 36" x 36" section)



Handmade Marble Inlaid—Lt. B/S Gauge, No. 99 (Plate shows 36" x 72" section)



Handmade Marble Inlaid—A Gauge, No. 91 (Size of brown blocks—about 2 1/4" x 2 1/4")

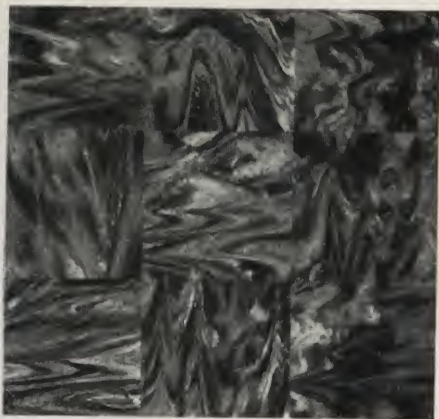


Handmade Marble Inlaid—Lt. B/S Gauge, No. 74 (Size of green blocks—3" x 3")



Handmade Marble Inlaid—Lt. B/S and A Gauges, No. 92. (Size of large blocks—24" x 24")





Handmade Marble Inlaid—Lt. B/S and A Gauges,  
No. 89. (Size of blocks—12" x 12")



Handmade Marble Inlaid—Lt. B/S Gauge, No. 65  
(Size of blocks—9" x 9")



Handmade Marble Inlaid—Lt. B/S Gauge, No. 63  
(Size of blocks—9" x 9")



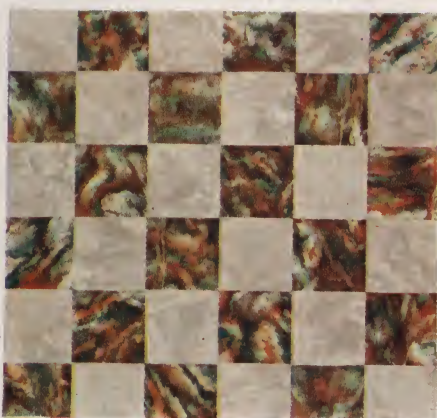
Handmade Marble Inlaid—Lt. B/S Gauge, No. 68  
(Size of blocks—9" x 9")



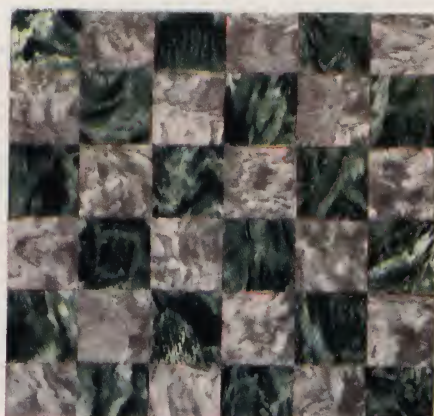
Handmade Marble Inlaid—Lt. B/S Gauge, No. 67  
(Size of blocks—9" x 9")



Handmade Marble Inlaid—Lt. B/S Gauge, No. 94  
(Size of blocks—6" x 6")



Handmade Marble Inlaid—Lt. B/S Gauge, No. 69  
(Size of blocks—6" x 6")



Handmade Marble Inlaid—Lt. B/S Gauge, No. 97  
(Size of blocks—6" x 6")



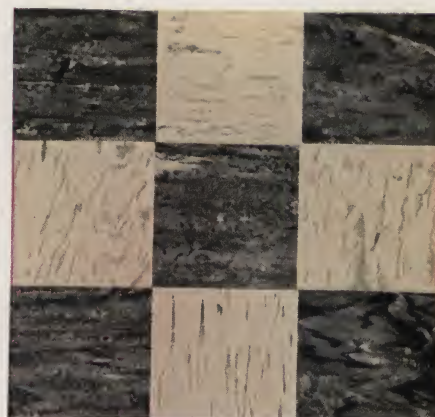
Handmade Marble Inlaid—Lt. B/S Gauge, No. 96  
(Size of blocks—6" x 6")



Handmade Marble Inlaid—Lt. B/S and A Gauges,  
No. 79. (Size of blocks—6" x 6")



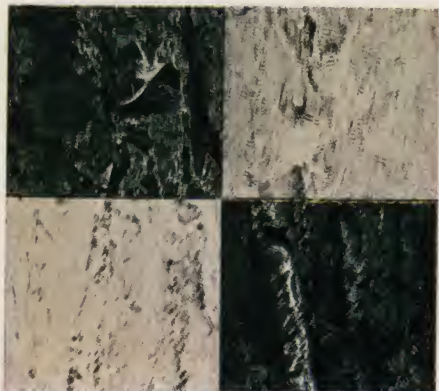
Handmade Marble Inlaid—Lt. B/S and A Gauges,  
No. 84. (Size of blocks—9" x 9")



Handmade Marble Inlaid—Lt. B/S and A Gauges,  
No. 76. (Size of blocks—12" x 12")



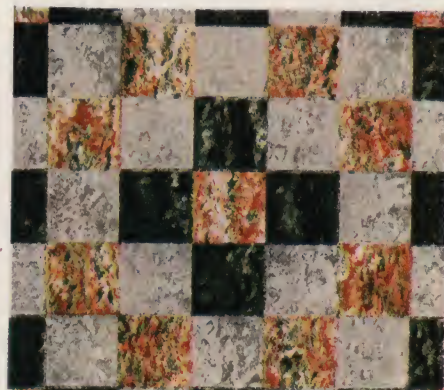
# De Luxe Marble Inlaids Present Effective New Graining



De Luxe Marble Inlaid—A Gauge, No. 13021  
(Size of blocks—9" x 9")



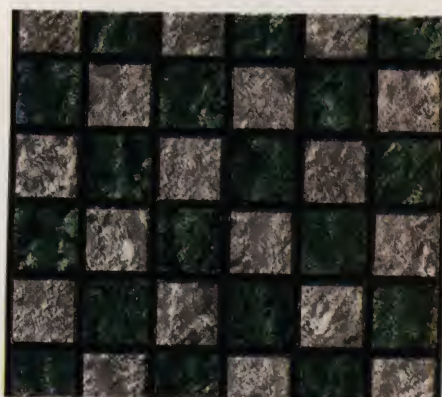
De Luxe Marble Inlaid—A Gauge, No. 13030  
(Size of large blocks—7" diagonal)



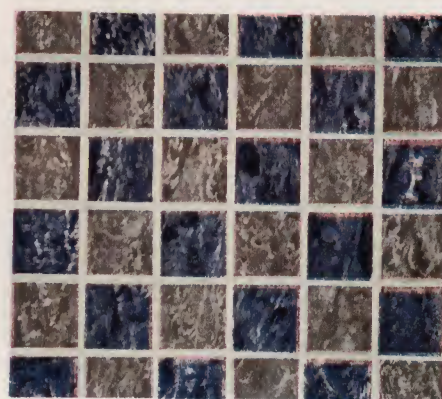
De Luxe Marble Inlaid—A Gauge, No. 13040  
(Size of blocks—3" x 3")



De Luxe Marble Inlaid—A Gauge, No. 13050  
(Size of blocks—3" x 3")



De Luxe Marble Inlaid—A Gauge, No. 13061  
(Size of blocks—3" x 3")



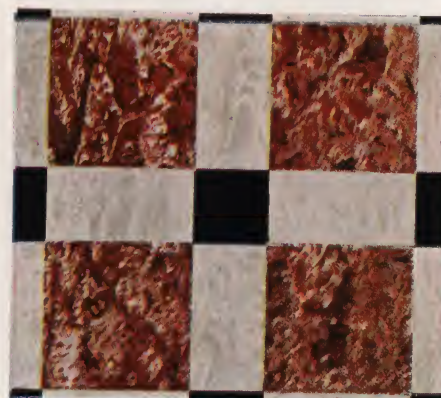
De Luxe Marble Inlaid—A Gauge, No. 13062  
(Size of blocks—3" x 3")



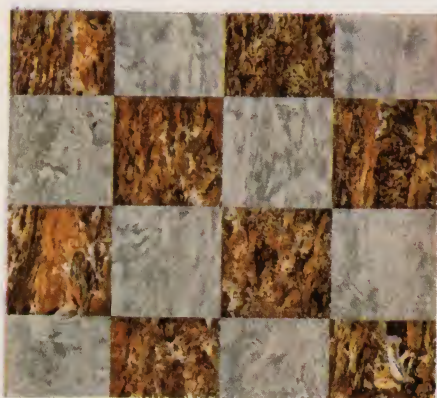
De Luxe Marble Inlaid—A Gauge, No. 13081  
(Size of blocks—6" x 6")



De Luxe Marble Inlaid—A Gauge, No. 13082  
(Size of blocks—6" x 6")



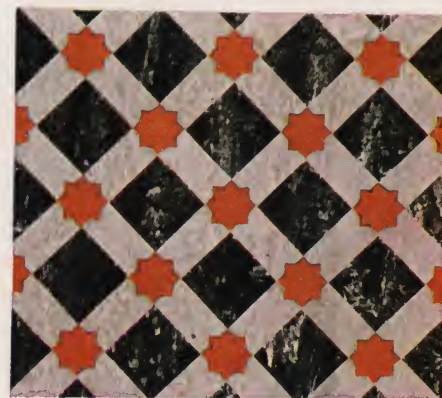
De Luxe Marble Inlaid—B Gauge, No. 14000  
(Size of large blocks—6" x 6")



De Luxe Marble Inlaid—B Gauge, No. 14023  
(Size of blocks—4½" x 4½")

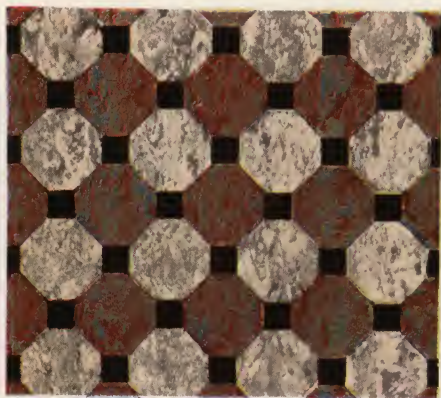


De Luxe Marble Inlaid—B Gauge, No. 14050  
(Size of large blocks—7" diagonal)

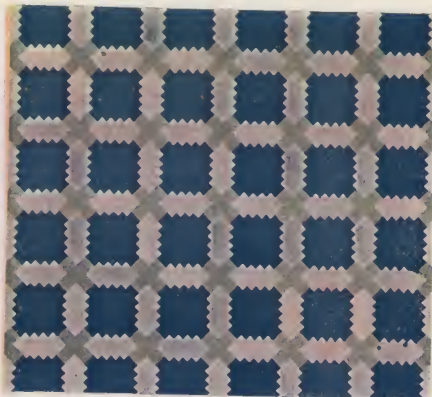


De Luxe Marble Inlaid—B Gauge, No. 14061  
(Size of large blocks—4" diagonal)

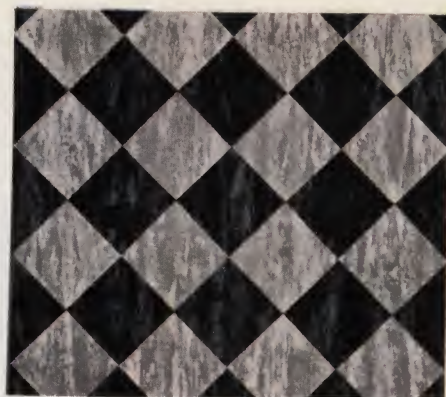




**Straight Line Inlaid—A Gauge, No. 236**  
(Plate shows 18" x 18" section)



**Straight Line Inlaid—A Gauge, No. 272**  
(Plate shows 18" x 18" section)



**Straight Line Inlaid—A Gauge, No. 203**  
(Size of blocks—4½" diagonal)



**Straight Line Inlaid—A Gauge, No. 350**  
(Size of blocks—9" diagonal)



**Straight Line Inlaid—A Gauge, No. 413**  
(Size of blocks—4½" x 4½")



**Straight Line Inlaid—A Gauge, No. 357**  
(Size of blocks—9" diagonal)



**Straight Line Inlaid—A Gauge, No. 454**  
(Size of large blocks—6" x 6")



**Straight Line Inlaid—A Gauge, No. 463**  
(Size of blocks—3" x 3")



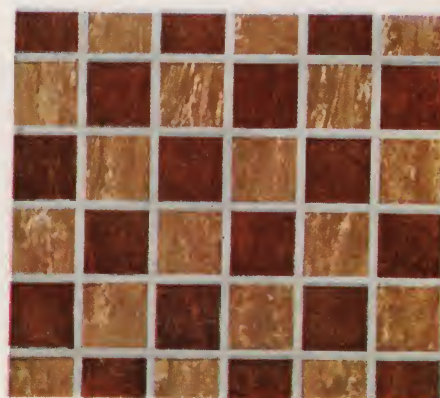
**Straight Line Inlaid—A Gauge, No. 464**  
(Size of blocks—3" x 3")



**Straight Line Inlaid—D Gauge, No. 0155**  
(Size of blocks—3" x 3")



**Straight Line Inlaid—D Gauge, No. 0171**  
(Plate shows 18" x 18" section)



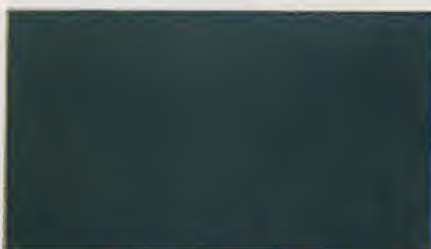
**Straight Line Inlaid—D Gauge, No. 0279**  
(Size of blocks—3" x 3")



# Wide Range of Colors and Designs in Plains and Jaspés



**Plain Dark Gray, Color No. 22**  
Made in  $\frac{1}{4}$ -in., 6 mm.,  $\frac{1}{16}$ -in., Lt. B/S, B, C, and D Gauges



**Plain Green, Color No. 21**  
Made in  $\frac{1}{4}$ -in., 6 mm.,  $\frac{1}{16}$ -in., Lt. B/S, B, C, and D Gauges



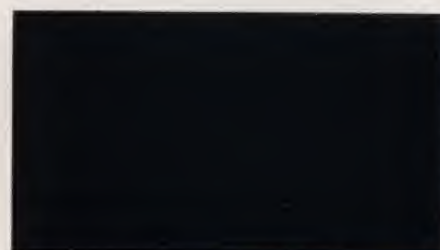
**Plain Light Gray, Color No. 26**  
Made in A and B Gauges



**Plain Terra Cotta, Color No. 25**  
Made in 6 mm.,  $\frac{1}{16}$ -in., and Lt. B/S Gauges



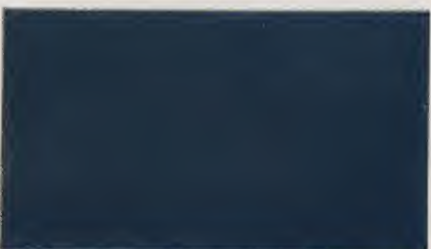
**Plain Brown, Color No. 20**  
Made in  $\frac{1}{4}$ -in., 6 mm.,  $\frac{1}{16}$ -in., Lt. B/S, B, C, and D Gauges



**Plain Black, Color No. 27**  
Made in  $\frac{1}{16}$ -in., A, B, C, and D Gauges



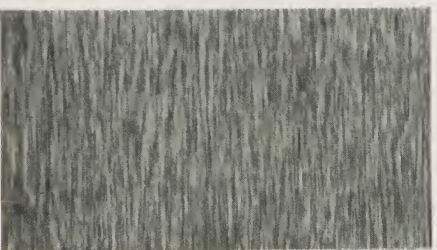
**Plain Tan, Color No. 28**  
Made in A and B Gauges



**Plain Blue, Color No. 29**  
Made in A and B Gauges



**Taupe Jaspé, Color No. 12**  
Made in  $\frac{1}{16}$ -in., A, B, and C Gauges



**Light Gray Jaspé, Color No. 13**  
Made in  $\frac{1}{16}$ -in., A, B, and C Gauges



**Light Brown Jaspé, Color No. 16**  
Made in  $\frac{1}{16}$ -in., A, B, and C Gauges



**Dark Gray Jaspé, Color No. 15**  
Made in  $\frac{1}{16}$ -in., A, B, and C Gauges



**Dark Brown Jaspé, Color No. 17**  
Made in  $\frac{1}{16}$ -in., A, B, and C Gauges



**Blue Jaspé, Color No. 18**  
Made in A, B, and C Gauges



**Green Jaspé, Color No. 19**  
Made in A, B, and C Gauges



**Lavender Jaspé, Color No. T11**  
Made in A, B, and C Gauges



**Rose Jaspé, Color No. 14**  
Made in A, B, and C Gauges



**Inset Jaspé—A Gauge, No. J13**



# Dignified Resilient Floors in a Stately Georgian Home



A BACKGROUND OF RICH GLOWING BEAUTY FOR THIS COMFORTABLE LIVING-ROOM IS THE ALL-OVER BLACK FLOOR OF ARMSTRONG'S HANDMADE MARBLE INLAID LINOLEUM No. 89, SELECTED BY A NEW YORK ARCHITECT, CHARLES FREDERICK HOUSTON, TO GRACE THE SPACIOUS GEORGIAN HOME OF MR. AND MRS. H. W. PRENTIS, JR., IN LANCASTER, PA. "I SELECTED THIS MARBLE INLAID FLOOR," MR. HOUSTON SAYS, "BECAUSE I FOUND IN IT SUCH A HARMONIOUS EXPRESSION OF THE DIGNITY AND SINCERITY OF THE GEORGIAN PERIOD—A FITTING FLOOR INDEED FOR THE FORMAL ROOM."



THE CLASSIC SIMPLICITY OF THE ENTRANCE HALL IN THE PRENTIS HOME IS ACCENTUATED BY A FLOOR OF SOLID BLACK LINOLEUM, RELIEVED BY A NARROW BORDER LINE OF WHITE LINOLEUM AND A DIAMOND-CENTERED SIXTEEN-POINT STAR ALSO IN WHITE.

THE PRENTIS BREAKFAST ROOM ON THE RIGHT HAS A FLOOR OF ARMSTRONG'S HANDMADE MARBLE INLAID No. 79.





# Decorators Value the Color and Pattern of Linoleum

HAZEL DELL BROWN, DECORATOR IN CHARGE OF THE ARMSTRONG BUREAU OF INTERIOR DECORATION, TELLS HUNDREDS OF WOMEN EVERY MONTH HOW TO COMBINE LINOLEUM FLOORS, WALL PAPER, AND DRAPERY FABRICS IN EFFECTIVE AND HARMONIOUS COLOR SCHEMES. IT IS ONLY NATURAL THEN THAT THE DECORATIVE SCHEME IN MRS. BROWN'S OWN COZY LIVING-ROOM AND DINING-ROOM, WHICH IS SHOWN BELOW, SHOULD START WITH THE FLOOR—A WARM-TONED BRICK-RED EMBOSSED TILE LINOLEUM.



LURELLE VAN ARSDALE GUILD, A NEW YORK ARTIST AND INTERIOR DECORATOR, HAS A STUDIO RICH IN INTEREST TO THE ART-LOVER AND COLLECTOR. THE FLOOR IS ARMSTRONG'S HANDMADE MARBLE INLAID LINOLEUM AND IN THE CENTER IS A DOUBLE STAR INSERT OF TERRA-COTTA AND TAN.

"THE HOME OF NEXT YEAR," THE MONTGOMERY FAIR OF MONTGOMERY, ALA., CALLED THIS MODEL HOUSE, SO ATTRACTIVELY FURNISHED BY THEIR INTERIOR DECORATORS. FOR THE LIVING-ROOM FLOOR THEY CHOSE ARMSTRONG'S EMBOSSED INLAID LINOLEUM No. 6062 IN MELLOW TONES OF MULBERRY, OLIVE, AND SAND, COMPLETED BY A BLACK BORDER. THIS DESIGN AFFORDS A DELIGHTFUL CONTRAST TO THE ROUGH-TEXTURED WALLS.





# For Any Room in the House There Is an Armstrong Floor



THIS SHIPSHAPE, EFFICIENT KITCHEN HAS A FLOOR OF ARMSTRONG'S LINOTILE IN FOUR-INCH BLUE AND WHITE TILES WITH A BLUE BORDER ACCENTUATED BY A BLACK FEATURE STRIP. EVEN THE CUPBOARD TOPS ARE COVERED WITH WHITE LINOTILE, INSTALLED WITH A BLUE BORDER.

THE FLOOR OF THIS PLEASANT COLONIAL BEDROOM IS ARMSTRONG'S HANDCRAFT TILE NO. 6060 IN SUBDUEDED TONES OF MAUVE, SAND, AND ROSE. THIS EMBOSSED FLAGSTONE TILE DESIGN WAS SELECTED BY MR. AND MRS. W. L. MCCLURE, OF WARREN, PA., FOR USE THROUGHOUT THEIR ENTIRE HOUSE.



SIMPLICITY AND DIGNITY CHARACTERIZE THIS COMFORTABLE LIVING-ROOM IN THE HOME OF MR. AND MRS. W. L. MCCLURE, OF WARREN, PA. THE FLOOR OF ARMSTRONG'S EMBOSSED HANDCRAFT TILE NO. 6060 SUPPLIES A NOTE OF COLOR INTEREST, BALANCED BY THE PLAIN-TONED WALLS, AND AFFORDS AN INTERESTING FOUNDATION FOR HOOKED RUGS AND COLONIAL FURNITURE. THE MCCLURES USED THIS SAME PATTERN IN EVERY ROOM.



# Linoleum Floors Play Part in Planning Office Interiors



THORNTON AND ROEDECKER, ARCHITECTS OF INDIANAPOLIS, INDIANA, GAVE MUCH ATTENTION TO THE DECORATION OF THEIR OFFICES. A FLOOR OF ARMSTRONG'S MARBLE INLAID No. 76 FINISHED WITH A BLACK BORDER HARMONIZES WELL WITH THE TREATMENT OF WALLS AND FURNISHINGS.



PAUL A. WILLIAMS, THE LOS ANGELES ARCHITECT WHO DID THIS DECORATIVE FOYER FOR HIS OWN SUITE OF OFFICES, HAS A FLOOR OF ARMSTRONG'S EMBOSSED HANDCRAFT TILE No. 6018—SIX-INCH TILES IN SEVERAL SHADES OF RED—WITH A NARROW BORDER OF BLACK. THE ADJOINING PRIVATE OFFICES ALL HAVE ARMSTRONG'S LINOLEUM FLOORS, TOO, IN VARIOUS DESIGNS.



# Office Floors May Be Decorative, and Serviceable, Too



A CLOSE-UP VIEW OF A HALL AND STAIRWAY IN THE BEAUX ARTS BUILDING IN LOS ANGELES, CALIF. THE HALL FLOOR IS ARMSTRONG'S JASPÉ. DARK BROWN JASPÉ HAS ALSO BEEN FITTED TO THE CURVED CONCRETE TREADS AND RISERS AND THE STEP EDGES ARE PROTECTED WITH ALUMINUM-STEEL NOSING. THE "STRINGERS," BORDERS, AND BASEBOARDS ARE ALL OF BLACK LINOLEUM.



THIS WELL-PLANNED SHOWROOM AND OFFICE OF THE AMERICAN RADIATOR COMPANY IN ST. LOUIS, MO., IS FLOORED WITH ARMSTRONG'S HANDMADE MARBLE INLAID LINOLEUM No. 79 IN ALTERNATE BLOCKS OF BLACK AND RICHLY VEINED GOLD MARBLE. THIS FLOOR IS A STANDARD PART OF THE EQUIPMENT OF AMERICAN RADIATOR COMPANY SHOWROOMS ALL OVER THE COUNTRY.



THIS FLAGSTONE DESIGN OF ARMSTRONG'S EMBOSSED HANDCRAFT TILE LINOLEUM No. 6042, IN GRAY, BROWN, AND BRICK RED, MAKES A SUITABLE FLOOR FOR THE SPACIOUS OFFICE OF THE EQUITY INSURANCE COMPANY OF OMAHA, NEBR. DECORATIVE, QUIET, COMFORTABLE, AND EASY-TO-CLEAN, LINOLEUM IS THE IDEAL FLOOR SELECTION FOR THE OFFICE SPACE, LARGE OR SMALL.



# An Outstanding Achievement in Hospital Floor Designing



IN THE NEW HIGHLAND HOSPITAL OF OAKLAND, CALIFORNIA, ARCHITECT HENRY H. MEYERS, IN COLLABORATION WITH DR. R. G. BRODRICK, PRESIDENT OF THE AMERICAN HOSPITAL ASSOCIATION, HAS ACHIEVED ONE OF THE FINEST AND MOST EFFICIENT HOSPITAL INSTITUTIONS YET ERECTED. QUITE FITTINGLY, THE FLOORS ARE OF ARMSTRONG'S JASPÉ LINOLEUM. THE VIEWS ON THIS PAGE SHOW HOW THE MONOTONY OF LONG STRETCHES WHICH OFTEN CHARACTERIZES INSTITUTION FLOORS HAS BEEN AVOIDED.



WARDS, PRIVATE ROOMS, HALLS, AND CORRIDORS ALL ARE FINISHED WITH FLOORS OF LIGHT BROWN JASPÉ, AGREEABLY COMPLETED WITH DOUBLE BORDERS OF DARK BROWN JASPÉ AND PLAIN BROWN. IN THE HALLS, CROSS PANELS OF THE BORDER MATERIAL ADD AN UNUSUAL AND DISTINCTIVE TOUCH.



THE FLOORS OF THE NEW HIGHLAND HOSPITAL ARE MAINTAINED BY A SPECIALLY TRAINED GROUP OF CARETAKERS WHO USE THE WAXING AND POLISHING METHOD. THE RESULT IS THAT THIS LINOLEUM COSTS LITTLE AS TO UPKEEP AND LOOKS ITS BEST ON ALL OCCASIONS. MORE THAN 120,000 SQUARE FEET OF ARMSTRONG'S LINOLEUM WERE INSTALLED HERE.



## Put Cheerful Color and Design into Institution Floors

"WE WANT TO AVOID THAT COLD INSTITUTION LOOK," HOSPITAL SUPERINTENDENT AND SUPERINTENDENT OF NURSES AGREED WHEN THEY PLANNED THE NEW NURSES' HOME FOR THE DENVER GENERAL HOSPITAL, DENVER, COLO. THEY ACHIEVED THIS RESULT BY USING COLORFUL ARMSTRONG'S LINOLEUM FLOORS THROUGHOUT. THE FLOOR SHOWN HERE IS ARMSTRONG'S BLACK HANDMADE MARBLE NO. 89 IN ONE OF THE SUN ROOMS.



THE USUAL MONOTONY OF A HOSPITAL CORRIDOR IS AVOIDED IN THE OKLAHOMA HOSPITAL OF TULSA, OKLA., THROUGH THE USE OF A FLOOR OF INSET JASPÉ LINOLEUM NO. J-12, IN DARK GRAY WITH BLACK INSERTS, BORDERED IN PLAIN BLACK. LINOLEUM IS A SAFE, NON-SLIPPERY FLOOR FOR THE INCLINED RUNWAY, AND ITS QUIET COMFORT ADDS TO THE HOSPITAL EFFICIENCY. A RICH, GLOSSY FINISH CAN BE BUILT UP BY THE REGULAR USE OF WAX.



## Lodge Room Floors Selected for Beauty as well as Utility



THE BUILDING COMMITTEE OF THE MASONIC LODGE AT THOMSONVILLE, CONN., WANTED AN INDIVIDUAL FLOOR. SHOWN HERE IS THE RESULT THEY ACHIEVED THROUGH THE USE OF ARMSTRONG'S MARBLE INLAID NO. 76. NOTE HOW ACCURATELY ALL THE TILES ARE ALIGNED IN THE TREATMENT OF THE STEPS, DUE TO THE EXPERT LAYING WORK.



THIS FLOOR OF ARMSTRONG'S HANDMADE MARBLE INLAID NO. 76 IN TWELVE-INCH BLACK AND CREAM BLOCKS IS A FINE BACKGROUND FOR THE IMPRESSIVE STATELINESS OF THIS LOUNGE ROOM IN THE ELKS' CLUB OF WATERLOO, IOWA. MUDDY SHOES, ASHES, CIGAR-BUTTS, ANYTHING SPILLED—NO MATTER WHAT HAPPENS AT NIGHT THIS FLOOR COMES UP SMILING UNDER THE MORNING MOP.



# Where Floors Must Be Quiet, Comfortable, and Pleasing

THE PLEASURE-SEEKING CROWDS WHO DRIFT IN AND OUT OF THIS LOUNGE AND SMOKING ROOM IN THE ROYAL THEATRE OF NEW YORK CITY, ENJOY ITS DEEP RED FLOOR—ARMSTRONG'S EMBOSSED HAND-CRAFT TILE LINOLEUM NO. 6006 WITH OCCASIONAL DECORATIVE FIGURES.



THE SPACIOUS LOUNGE ROOM OF THE EL PASO CLUB AT THE TOP OF THE ORNDORFF HOTEL, IN EL PASO, TEXAS, IS FLOORED WITH ARMSTRONG'S EMBOSSED HAND-CRAFT TILE NO. 6042, AND THE CORRIDOR BY WHICH IT IS APPROACHED IS FLOORED WITH HANDMADE MARBLE INLAID. THE FLOORS WERE SELECTED BY TROST AND TROST, EL PASO ARCHITECTS.



IT'S NOT A LARGE HOTEL—THE NEW NATIONAL IN PEORIA, ILL.—BUT THE FLOOR OF ARMSTRONG'S EMBOSSED INLAID LINOLEUM NO. 6062 GIVES IT QUITE AN AIR. AND THE PROPRIETOR LIKES THIS COLORFUL FLOOR BECAUSE IT IS AT THE SAME TIME SOUND-DEADENING AND PLEASANT TO WALK ON.



# Accepted for the Schoolroom as an Easy-to-Maintain Floor

THE BOARD OF EDUCATION OF DETROIT, MICHIGAN, HAS STANDARDIZED ON FLOORS OF BATTLESHIP LINOLEUM FOR ITS SCHOOLS. THIS IS ONE OF THE ROOMS IN THE STRATHMOOR SCHOOL IN WHICH ARMSTRONG'S 6 MM. GREEN BATTLESHIP NO. 21 WAS LAID.



NON-SLIPPERY YET SMOOTH ENOUGH FOR DANCING, RESILIENT, ADDING A LITTLE EXTRA SPRING TO THE LEAP FOR THE BALL—THAT'S WHY THE UNIVERSITY OF ILLINOIS HAS THIS FLOOR OF ARMSTRONG'S BROWN BATTLESHIP LINOLEUM IN THEIR BIG GYMNASIUM AT CHAMPAIGN. MORE THAN 76,500 SQUARE FEET OF ARMSTRONG'S LINOLEUM HAVE BEEN INSTALLED IN THIS AND OTHER UNIVERSITY OF ILLINOIS BUILDINGS.

MULTNOMAH SCHOOL IN PORTLAND, OREGON, IS FLOORED WITH 15,525 SQUARE FEET OF ARMSTRONG'S  $\frac{3}{16}$ -INCH BROWN BATTLESHIP NO. 20. THIS IS THE DOMESTIC SCIENCE ROOM. C. L. GOODRICH, ARCHITECT.





# Linoleum's Quiet Resilience Is a Definite Aid to Students

LIBRARIES, FORMERLY CONTENT WITH PLAIN BROWN FLOORS, ARE STEPPING OUT. THIS READING ROOM IN THE NEW PUBLIC LIBRARY, AT NILES, CALIF., OWES MUCH OF ITS CHARM TO THE DECORATIVE FLOOR OF ARMSTRONG'S HANDMADE MARBLE INLAID LINOLEUM IN WARM GREEN AND TAN.



LINOLEUM IS A PARTICULARLY SUITABLE FLOOR FOR THE LIBRARY BECAUSE OF ITS QUIET RESILIENCE, DEADENING THE SOUND OF SCRAPING CHAIRS AND SCUFFING SHOES. PATTERN 6042, A FLAGSTONE TILE IN ARMSTRONG'S EMBOSSED INLAID, WAS CHOSEN FOR THE PUBLIC LIBRARY IN SPRINGFIELD, MISSOURI, WHICH IS SHOWN BELOW.



LINOLEUM INLAID  
 21 Armstrong Cork Company 237



# An Effective Floor for the Modern Store and Showroom

LINOLEUM FINDS ITSELF RIGHT AT HOME WITH "ART MODERNE" IN THIS STAIRWAY SETTING, A DISTINCTIVE FEATURE OF THE FURNITURE DEPARTMENT OF THE DENVER DRY GOODS COMPANY, DENVER, COLORADO. THE STORE INTERIOR DECORATOR, T. R. FULLER, SELECTED THE BLACK AND WHITE FLOOR OF ARMSTRONG'S INLAID LINOLEUM.



COMFORTABLE, QUIET, DISTINCTIVE IN COLORING, SANITARY AND EASY-TO-CLEAN—SOME OF THE MANY REASONS WHY LINOLEUM IS A SUITABLE FLOOR FOR THE GROCERY STORE. AND TURCOTTE BROTHERS, PROPRIETORS OF THE FAIRWAY GROCERY, OF BRAINERD, MINN., FIND ARMSTRONG'S STRAIGHT LINE INLAID A HIGHLY SATISFACTORY FLOOR.

"THAT'S THE FLOOR FOR MY DISPLAY ROOM," SAID FRED LAMPING, OF THE LAMPING BROTHERS COMPANY, IN SEATTLE, WASHINGTON, WHEN HE SAW ARMSTRONG'S EMBOSSED INLAID LINOLEUM ADVERTISED IN A MAGAZINE COLOR PAGE. AND THAT'S THE FLOOR HE PURCHASED, 430 SQUARE YARDS OF PATTERN NO. 6062, INSTALLED OVER A LINING OF DEADENING FELT CEMENTED OVER AN OLD TERRAZZO FLOOR.





# Warmth and Cheer Added by Colorful Linoleum Floors



ARMSTRONG'S MARBLE BORDER LINOLEUM SERVES AS BASEBOARD KICK-PLATE AS WELL AS FLOOR AROUND THE LUNCH COUNTER IN THE COFFEE SHOP OF THE CONGRESS HOTEL, PORTLAND, OREGON, SHOWN HERE. THE MAIN FLOOR OF THE ROOM IS HANDMADE MARBLE INLAID NO. 76, IN TWELVE-INCH BLOCKS OF BLACK AND CREAM.

A CORNER OF THE HIGGASON STUDIO IN ASHEVILLE, N. C., WHERE CLIENTS WAIT FOR THEIR PORTRAITS. THE FLOOR OF ARMSTRONG'S BRICK RED EMBOSSED INLAID LINOLEUM NO. 6028 BLENDS WELL WITH ROUGH-TEXTURED WALLS AND FORMAL FURNISHINGS.



FRIENDLY GROUPINGS OF CHAIRS AT ROUND TABLES, CHEERFUL WINDOW DRAPERIES, GRACEFUL FERNS, AND AN EMBOSSED TILE LINOLEUM FLOOR NO. 6007 IN RESTFUL SHADES OF GREEN COMBINE HARMONIOUSLY IN THIS PLEASANT CAFETERIA OF THE HOME TELEPHONE AND TELEGRAPH COMPANY IN SEATTLE, WASHINGTON. FRESH LOOKING, SANITARY, AND EASY TO KEEP CLEAN, LINOLEUM IS ALWAYS INDICATED FOR THE CAFETERIA, RESTAURANT, OR PUBLIC DINING-ROOM.





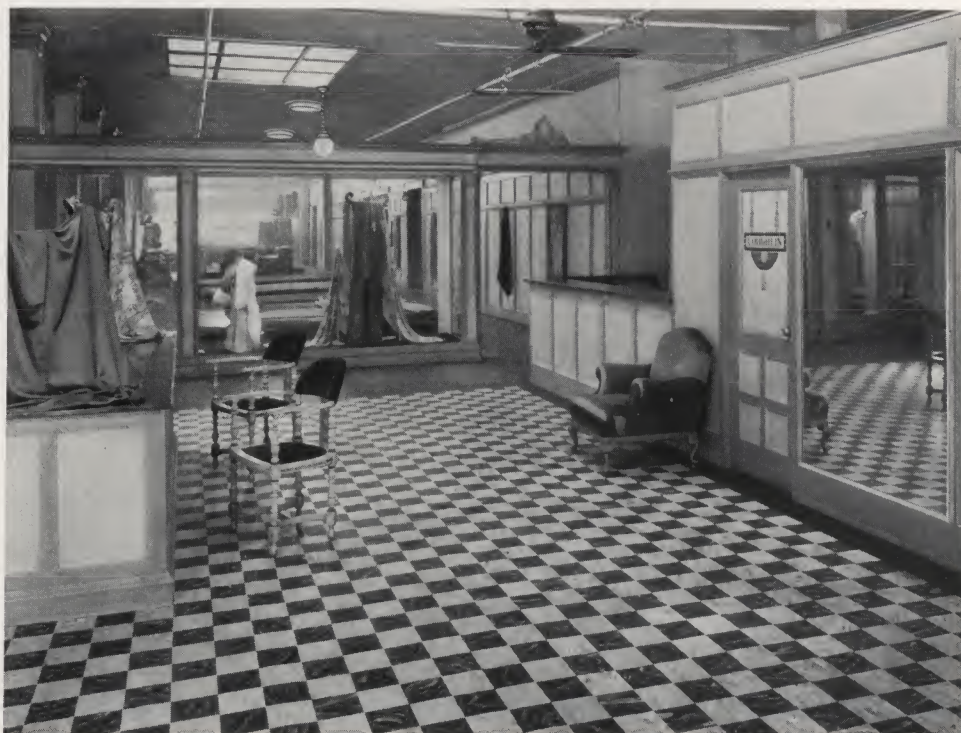
# Use a Floor of Distinction for the Distinctive Interior



WM. K. MACUMBER, A MINNEAPOLIS ARCHITECT, CHOSE ARMSTRONG'S EMBOSSED INLAID No. 6060 IN BLENDED TONES OF MAUVE, ROSE, AND BEIGE FOR THE FLOOR OF NORMANDY RENOVATORS, INC., A DRY CLEANING ESTABLISHMENT OF UNUSUAL APPEARANCE.



ARMSTRONG'S LINOLEUM WAS SELECTED BY HARRY FOSTER ALLMAN, A KANSAS CITY, MO., ARCHITECT, FOR THE FREEMAN MORTUARY OF THAT CITY. DIGNIFIED, QUIET, RESILIENT FLOORS WERE FELT TO BE A MOST IMPORTANT FEATURE BY BOTH ARCHITECT AND OWNER. IN THIS CORRIDOR IS INSET JASPÉ WITH A BROWN LINOLEUM BORDER.



THIS FITTING ROOM IN THE EMERY-BIRD-THAYER STORE IN KANSAS CITY, MO., OWES PART OF ITS DISTINCTION TO THE CRISP BLACK AND WHITE TILE FLOOR—ARMSTRONG'S HAND-MADE MARBLE INLAID No. 70, LAID WITH A SOLID BLACK BORDER. FLOORS TO EXPRESS THE SPIRIT AND PERSONALITY OF ANY SHOP MAY BE SELECTED FROM AMONG THE DESIGNS IN ARMSTRONG'S LINOLEUM.



# Representative Installations of Armstrong's Linoleum

## Alabama

BIRMINGHAM: **Bankers Bond Bldg.** 49,500 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Wm. Leslie Welton, *architect*.  
**City Hall.** 45,000 sq. ft.  $\frac{3}{16}$ " No. 20 and No. 21.  
**Protective Life Building.** 39,150 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Warren, Knight & Davis, *architects*.  
**Public Library.** 27,900 sq. ft. 6mm. Brown No. 20.  
**Watts Building.** 45,900 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Warren, Knight & Davis, *architects*.  
MOBILE: **Style Shop.** 3,852 sq. ft. No. 356.  
TUSCALOOSA: **First Methodist Church.** 4,050 sq. ft. Green Cork Carpet. R. H. Hunt Co., Chattanooga, *architect*.

## Arizona

CASA GRANDE: **Grade School.** 3,870 sq. ft. A Gauge Brown No. 20. Roy Place, Tucson, *architect*.  
COLDWATER: **School Bldg.** 2,520 sq. ft.  $\frac{3}{16}$ " Brown. Lescher & Mahoney, *archs*.  
PHOENIX: **Cartright and Osborn Schools.** 5,220 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Lescher & Mahoney, *architects*.  
**Security Building.** 11,475 sq. ft. Pattern 70. Marble Inlaid, 13,500 sq. ft. Embossed Tiles and Jaspés. Messrs. Curlett & Beelman, *architects*.  
**Telephone Building.** 16,200 sq. ft. Pattern 12  $\frac{3}{16}$ " Jaspé.

## Arkansas

EUREKA SPRINGS: **Basin Park Hotel.** Lobby. 1080 sq. ft. Inlaid No. 6028.  
JONESBORO: **Jonesboro Clinic Hospital.** 4,500 sq. ft. Brown No. 20.

## California

BURBANK: **Security Trust & Savings Bank.** 4,869 sq. ft. 6mm. Brown No. 20. A. F. Priest, *architect*.  
COMPTON: **Compton Ave. School.** 2,232 sq. ft. 6mm. Brown. F. M. Goodwin, *archt*.  
GLENDALE: **Columbus Ave. School.** 4,365 sq. ft.  $\frac{3}{16}$ " Gray. A. F. Priest, *archt*.  
LOS ALTOS: **Robt. S. Atkins Residence.** Marble patterns 76 and 74, Jaspé patterns 15, 18 and 19 laid throughout the entire house. Morris M. Bruce, *architect*.  
LOS ANGELES: **Beaux Arts Bldg.** 20,547 sq. ft.  $\frac{3}{16}$ " Brown Jaspé No. 17, with black border. Stanton, Reed & Hibbard, *architects*.  
**California Commercial College.** 15,885 sq. ft. A Gauge Gray Jaspé No. 13 with black border. Fred R. Dorn, *architect*.  
**Good Samaritan Hospital.** 108,000 sq. ft. Pattern 21 and Pattern 27 border. Reginald D. Johnson, *architect*.  
**Pacific Nat'l Bank Bldg.** 5,300 sq. ft.  $\frac{3}{16}$ " Gray. Morgan, Walls & Clements, *ar*.  
MONROVIA: **Monrovia Union High School.** 10,800 sq. ft.  $\frac{3}{16}$ " Brown and Embossed Tiles. Messrs. Austin & Ashley, *architects*.  
MORAGO: **St. Mary's College.** 108,000 sq. ft.  $\frac{3}{16}$ " Jaspés and Plains, B Gauge Plain A, Embossed Tiles and Marbles. John J. Donovan, *architect*.  
MURPHYS: **Bret Harte Preventorium.** 36,000 sq. ft.  $\frac{3}{16}$ " Pattern 20 Brown B/S. Erected by San Joaquin County.  
OAKLAND: **House of Crane.** Confectionery. 9,000 sq. ft. Marble Inlaid No. 74 with black border. Chas. W. McCall, *architect*.  
**Fred B. Kerrick.** Residence. Embossed Inlaid Nos. 6007, 6018, and Green No. 21. Lionel H. Pries, *architect*.  
**Paralta Hospital.** 42,300 sq. ft. Pattern 16 Jaspé  $\frac{3}{16}$ " with Pattern 17 Jaspé border. Reed & Corlett, *architects*.  
PALO ALTO: **Professional Building.** 22,500 sq. ft. Pattern 12 B Jaspé with black border, B Gauge No. 20 Brown and Embossed Tiles and Marbles. Birge M. Clark, *architect*.  
PASADENA: **Singer Bldg.** 1,350 sq. ft. Inlaid with black border. E. P. Babcock, *archt*.  
SAN FRANCISCO: **Robt. S. Atkins, Inc.,** 150 Sutter St. Clothing Store. 7,650 sq. ft. Marble Inlaid No. 76 with black border. Morris M. Bruce, *architect*.  
**Green Ophthalmic Institute.** 12,600 sq. ft. Pattern 84 with black and white Marble border, also Jaspés and Embossed Tiles. Frederick H. Meyer, *architect*.  
**Medical Building.** Fifth Floor Offices. 3,600 sq. ft. B Gauge Jaspé, Brown No. 16, Blue No. 18, and Green No. 19. Alfred I. Coffey, *architect*.  
**Medico Dental Building.** 40,500 sq. ft. Pattern 20 B Gauge. 5,000 feet of Linotile. Clausen & Amandes, *architects*.  
**St. Luke's Hospital.** 18,000 sq. ft. Jaspé and Inlaid. Lewis P. Hobart, *archt*.  
**Sommer & Kaufman, Inc.,** 119 Grant Ave. Shoe Store. 7,200 sq. ft. B Gauge Gray Jaspé No. 15 with black border. Will H. Toepke, *architect*.  
**Women's Athletic Club.** B Gauge Gray Jaspé No. 13 and Inlaid No. 350 with black border. Walter Bliss, *architect*.  
SAN JOSE: **San Jose Mercury Herald Building.** 15,300 sq. ft. Pattern 20 Brown  $\frac{3}{16}$ ", also Pattern 16  $\frac{3}{16}$ " Jaspé and B Jaspé, also Marbles and Embossed Tiles. Messrs. Binder & Curtis, *architects*.  
SAN LUIS OBISPO: **San Luis High School.** 14,400 sq. ft. Pattern 20 Brown 6 mm. B/S. Louis M. Crawford, *architect*.  
VENTURA: **First Nat'l Bank.** 14,058 sq. ft. Jaspé No. 13,  $\frac{3}{16}$ " Gray No. 22, Inlaid No. 78. H. H. Winner, San Francisco, *architect*.  
WOODLAND: **Woodland Clinic.** 4,050 sq. ft. Marble Inlaid No. 73 with triple black and white borders. Wm. H. Weeks, *architect*.

## Colorado

DENVER: **American Bank & Trust Co.** 4,950 sq. ft.  $\frac{1}{4}$ " Brown No. 20. M. S. Fallis Archt. Co., *architects*.  
**Capitol Life Ins. Co.** 3,600 sq. ft.  $\frac{1}{4}$ " Gray No. 22. H. J. Manning, *archt*.  
**Children's Hospital.** 45,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. M. D. Bisco, *archt*.

Continental Oil Co. 38,700 sq. ft.  $\frac{3}{16}$ " Jaspé Brown No. 17. Wm. N. Bowman Co., *architects*.  
Elks Club. 8,856 sq. ft.  $\frac{3}{16}$ " Brown No. 20. T. F. Walsh, *architect*.  
Mtn. States T. & T. Co. 72,000 sq. ft.  $\frac{3}{16}$ " Gray No. 22 and Gray Jaspé No. 15, with black border. Wm. N. Bowman Co., *architects*.  
St. Thomas Seminary. Dormitory. 16,200 sq. ft. A Gauge Brown No. 20. J. B. Benedict, *architect*.  
State Capitol Office Bldg. 27,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Wm. N. Bowman Co., *architects*.  
PUEBLO: **Parkview Hospital.** 4,950 sq. ft. Embossed Inlaid No. 6028 and Brown No. 20. W. W. Stickney, *architect*.  
**Somerlid School.** 4,050 sq. ft.  $\frac{1}{4}$ " Brown No. 20. J. M. Gile, *architect*.

## Connecticut

DANBURY: **Danbury Nat'l Bank.** 5,400 sq. ft. 6mm. Brown No. 20. Sunderland & Watson, *architects*.  
GREENWICH: **West Elm Street School.** 9,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
HARTFORD: **Donohue Bldg.** 11,700 sq. ft.  $\frac{3}{16}$ " Brown No. 20. R. W. Foote, New Haven, *architect*.  
**Vine St. School.** 27,000 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Isaac A. Allen, Jr., *archt*.  
MERIDEN: **Conn. School for Boys.** 18,000 sq. ft.  $\frac{3}{16}$ " Brown Jaspé No. 17. W. T. Arnold, *architect*.  
NEW HAVEN: **Sherman Bldg.** Restaurant. 4,770 sq. ft. Marble Inlaid No. 71.

## District of Columbia

WASHINGTON: **Children's Hospital.** 10,800 sq. ft. A Gauge Gray Jaspé. Stevens & Lee, Boston, *architects*.  
**Kew Gardens Apts.** 13,500 sq. ft. B Gauge Gray Jaspé with black border. A. H. Sonneman, *architect*.  
**Latch String Restaurant.** 1,800 sq. ft. Inlaid and Battleship.  
**Shannon & Luchs.** Real Estate Offices. 9,000 sq. ft.  $\frac{3}{16}$ " Brown Jaspé No. 17. A. B. Heaton, *architect*.

## Florida

JACKSONVILLE: **Underwood Typewriter Co.** 2,025 sq. ft.  $\frac{3}{16}$ " Brown No. 20.  
MIAMI: **King & Giffin Store.** 540 sq. ft. Inset Marble Tile Inlaid No. M-62. George L. Pfeiffer, *architect*.  
ORLANDO: **Yowell-Drew Co.** Store. 7,200 sq. ft. Inlaid Nos. 70, 71, 73, 76.  
ST. AUGUSTINE: **St. Augustine Cathedral.** 6,750 sq. ft. Pattern 72 Marble and Pattern 13 Jaspé. John Steffes, *architect*.

## Georgia

ATLANTA: **Nunnally Co.** Offices. 9,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Hentz, Reid & Adler, *architects*.  
**Rosenfeld Company.** 26,100 sq. ft. Marble Inlaid No. 76 and Dark Gray No. 22,  $\frac{3}{16}$ ".  
MACON: **Bibb County Court House.** 45,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
ROME: **Berry Schools.** 36,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Cooledge & Carlson Boston, Mass., *architects*.

## Idaho

BOISE: **Capitol Building.** 32,400 sq. ft.  $\frac{3}{16}$ " Brown No. 20.  
CALDWELL: **College of Idaho.** 5,400 sq. ft.  $\frac{3}{16}$ " Gray Jaspé No. 15.  
LEWISTON: **Lewiston State Normal School.** 54,000 sq. ft.  $\frac{3}{16}$ " Brown No. 20.

## Illinois

CHICAGO: **300 W. Adams Bldg.** 270,000 sq. ft.  $\frac{3}{16}$ " Brown No. 20.  
**Commonwealth-Edison Co.** 21,600 sq. ft. 6mm. Brown No. 20.  
**Cornelia Apts.** 16,200 sq. ft. Inlaid No. 0283 and B Gauge Gray Jaspé.  
**Illinois Bell Telephone Co.** 38,250 sq. ft. A Gauge Brown No. 20.  
**Illinois Central Hospital.** 22,500 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Schmidt, Garden & Martin, *architects*.  
**International Harvester Co.** McCormick Works. 9,900 sq. ft. 6mm. Brown.  
**Lake Shore Trust & Savings Bank.** 2,700 sq. ft.  $\frac{1}{4}$ " Gray No. 22. Marshall & Fox, *architects*.  
**National City Bank of Chicago.** 19,800 sq. ft.  $\frac{1}{4}$ " Battleship.  
**Park Shore Apartments.** 18,000 sq. ft. Inlaid Nos. 352, 353, 6028, 3382, 3383 and Brown Jaspé No. 16. Wm. Reichert, *architect*.  
**Popular Mechanics Building.** 31,500 sq. ft.  $\frac{1}{4}$ " Green No. 21. Marshall & Fox, *architects*.  
**Pure Oil Co.** Pure Oil Bldg. 27,000 sq. ft.  $\frac{3}{16}$ " Brown No. 20.  
**Seneca Hotel.** 17,100 sq. ft. Inlaid Nos. 6006, 6007, 0274 and 6mm. Brown.  
**University of Chicago.** Rawson Laboratory. 18,000 sq. ft.  $\frac{3}{16}$ " Brown Jaspé No. 17, with black border.  
**University of Chicago.** Theological School. 9,000 sq. ft. 6mm. Brown.  
EVANSTON: **Oakton High School.** 11,700 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
GRANITE CITY: **Commonwealth Steel Co.** 5,400 sq. ft.  $\frac{3}{16}$ " Gray Jaspé No. 15.  
OAK PARK: **Hatch School.** 4,050 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
RIVER FOREST: **Bowman Dairy Co.** Office. 6,912 sq. ft. 6mm. Brown No. 20.

## Indiana

BLOOMINGTON: **Indiana Univ. Commerce Bldg.** Library Bldg. 19,700 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Robert Frost Daggett, Indianapolis, *architect*.  
FORT WAYNE: **Home Telephone & Telegraph Co.** 13,500 sq. ft.  $\frac{3}{16}$ " Gray Jaspé. F. X. Staub, *architect*.



**Indiana—Continued**

GARY: Emerson, Lew Wallace, & New Polleston Schools. 44,300 sq. ft. 6mm. Brown No. 20. Jos. Wildermuth, *architect*.  
HAMMOND: Hammond Gas & Electric Co. 15,300 sq. ft. 6mm. Brown No. 20. Buckley & Skidmore, *architects*.  
First Nat'l Bank. 54,000 sq. ft. Inlaid Nos. 70 and 6028 and 6mm. Brown  
INDIANAPOLIS: American Legion Bldg. 9,000 sq. ft. A Gauge Brown No. 20.  
Marion County Poor Farm. 18,000 sq. ft. 6mm. Brown No. 20.  
Reserve Loan Life Insurance Co. 45,000 sq. ft. ¼" Brown No. 20.  
Shortridge High School. 79,200 sq. ft. 6mm. Brown No. 20.  
LAFAYETTE: Purdue Univ. Recitation Bldg. 7,200 sq. ft. ¼" Brown No. 20.  
RICHMOND: Earlham College. Lindley Hall. 27,000 sq. ft. ⅝" Brown No. 20.  
Harrison & Turnock, Indianapolis, *architects*.  
TERRE HAUTE: Citizens Gas Co. 13,500 sq. ft. 6mm. Brown No. 20. Shourds-Stoner Co., *architects*.  
Gibault School for Boys. 13,500 sq. ft. 6mm. Gray. Shourds-Stoner Co., *archts*.

**Iowa**

DAVENPORT: Grade School Buildings. 11,250 sq. ft. ¼" Brown No. 20. Clausen, Kruse & Klein, *architects*.  
St. Luke's Hospital. 16,200 sq. ft. ¼" Brown. Temple & Burrows, *archts*.  
DES MOINES: California Restaurant. 6,300 sq. ft. Inset Tile Inlaid No. T-48.  
IOWA CITY: Mercy Hospital. 1,818 sq. ft. Gray Jaspé. Holton, Holmes & Anthony, Cedar Rapids, *architects*.  
MASON CITY: Crane Co. Display Room. 990 sq. ft. Embossed Inlaid No. 6015, with black border.  
SIOUX CITY: Florence Crittenton Home. 6,525 sq. ft. No. 13 ⅝" Jaspé.  
Northwestern Bell Tel. Co. 40,500 sq. ft. No. 20 ⅝" B/S.

**Kansas**

FORT SCOTT: Presbyterian Church Auditorium. 10,800 sq. ft. ⅝" Brown Jaspé No. 17. E. A. Brostrom, *architect*.  
KANSAS CITY: Huron Building. 6,750 sq. ft. Inlaid No. 356 with Marble Border 02.  
Providence Hospital. 12,600 sq. ft. ¼" Brown No. 20. Wight & Wight, *architects*.  
LAWRENCE: Univ. of Kansas. Museum. 10,800 sq. ft. ⅝" Brown Jaspé No. 17.  
NEWTON: Bethel Deaconess' Home for Aged. 10,800 sq. ft. Brown Jaspé and Inset Tile Inlaid. Schmidt, Boucher & Overend, Wichita, *architects*.  
NORTON: State Tuberculosis Sanatorium. 10,800 sq. ft. ⅝" Brown No. 20. C. D. Cuthbert, Topeka, *architect*.  
PARSONS: Senior High School. 27,000 sq. ft. 6mm. Brown No. 20. Thomas W. Williamson, Topeka, *architect*.  
TOPEKA: Westminster Presbyterian Church. 14,400 sq. ft. A Gauge Brown Jaspé No. 16. Thomas W. Williamson, *architect*.  
WICHITA: Rorabaugh Dry Goods Co. 6,480 sq. ft. Marble Inlaid No. 80.

**Kentucky**

LEXINGTON: Lexington Water Works. 2,160 sq. ft. Marble Inlaid No. 70.  
Shriner's Hospital for Crippled Children. 7,200 sq. ft. ⅝" Brown.  
LOUISVILLE: Irving Apts. 22,500 sq. ft. Inlaid No. 70 and ⅝" Brown Jaspé.  
Kentucky Children's Home. 20,700 sq. ft. 6mm. Brown No. 20. Joseph & Joseph, *architects*.  
Louisville Herald-Post. 18,000 sq. ft. ⅝" Brown No. 20.  
St. Anthony Hospital. 10,800 sq. ft. ¼" Green No. 21.  
MAYSVILLE: Hayswood Hospital. 3,600 sq. ft. ¼" Brown No. 20. Samuel Hannaford, Cincinnati, *architect*.

**Louisiana**

NEW ORLEANS: Adams Motor Car Company. 2,700 sq. ft. Marble Inlaid No. 87.  
Colonial Home Furnishing Co., Ltd. 2,070 sq. ft. Embossed Inlaid No. 6005, with black border. Weiss & Dreyfous, *architects*.  
William B. Reilly Company. 7,020 sq. ft. ⅝" Brown No. 20.  
SHREVEPORT: Cumberland Telephone Co. 22,500 sq. ft. ⅝" Brown No. 20. Alger & Alger, *architects*.

**Maine**

AUGUSTA: Central Power & Light. 9,000 sq. ft. ¼" Brown No. 20. W. G. Bunker and A. R. Savage, *architects*.

**Maryland**

BALTIMORE: Chesapeake & Potomac Tel. Co. 8,100 sq. ft. Brown No. 20.  
Fort Ave. Methodist Church. 3,600 sq. ft. B Gauge Gray Jaspé No. 13.  
Roland Park Apts. 8,280 sq. ft. Inlaid. Palmer, Willis, & Lamdin, *archts*.  
CUMBERLAND: Allegheny Hospital. 1,620 sq. ft. B Gauge Granite No. 3.  
FROSTBURG: Fidelity National Bank. 1,620 sq. ft. ¼" Brown No. 20.  
SALISBURY: M. P. Church. 4,500 sq. ft. ¼" Brown. Geo. E. Savage, *architect*.

**Massachusetts**

BOSTON: Doane St. Office Bldg. 45,000 sq. ft. ⅝" Brown No. 20. Densmore, LeClear, & Robbins, *architects*.  
WESTBORO: High School. 18,000 sq. ft. ⅝" Brown Jaspé No. 17. Ritchie, Parsons, & Taylor, Boston, *architects*.

**Michigan**

ANN ARBOR: Univ. of Michigan. Library. 29,680 sq. ft. ⅝" Brown No. 20.  
BAY CITY: Elks Temple. 2,475 sq. ft. Jaspé. Averton E. Munger, *architect*.  
DETROIT: Briggs Apts. 6,264 sq. ft. 6mm. Brown No. 20. Albert Kahn, *archt*.  
Chrysler Motor Corporation. 36,000 sq. ft. 6mm. Brown No. 20.  
Detroit Free Press. 17,100 sq. ft. 6mm. Brown. Albert Kahn, *architect*.  
Detroit Receiving Hospital. 5,400 sq. ft. ¼" Brown No. 20, with linoleum cove and base. Carey & Esselstyn, *architects*.

DETROIT: Frank & Seder Dept. Store. 15,300 sq. ft. Embossed No. 6018.  
J. L. Hudson Company Store. 41,400 sq. ft. Marble Inlaid No. 87.  
Michigan Bell Telephone Company. 117,000 sq. ft. ⅝" Brown No. 20.  
Public Schools, including Barbour Intermediate, Dickinson, Ferndale High, Highland Park High, Geo. S. Hosmer, Hutchins Intermediate, Nordstrom, Priest, Southwestern High, Strathmoor, George Washington. 131,400 sq. ft. mainly 6mm. Brown No. 20. Malcolmson, Higgenbotham & Palmer, *architects* and Fisher Bros., *architects*.  
Sacred Heart Academy. 8,100 sq. ft. ¼" Brown No. 20. Donaldson & Meier, *architects*.  
Standard Accident Ins. Co. 76,300 sq. ft. ¼" Brown. Albert Kahn, *archt*.  
FLINT: Civic Park, Dewey, Durant, and Washington Schools. 23,895 sq. ft. ¼" Brown No. 20.  
GRAND RAPIDS: Grand Rapids Nat'l Bank. 81,000 sq. ft. 6mm. Brown.  
Harrison Park & Oakdale Schools. 35,190 sq. ft. ¼" Brown No. 20, ⅝" Gray Jaspé and Brown Jaspé. Turner & Theband, *architects*.  
St. Peter & St. Paul Catholic Church. 4,500 sq. ft. ¼" Brown No. 20. Mastenbrook & Grove, *architects*.  
Y. W. C. A. Cafeteria & Rest Room. 7,245 sq. ft. ¼" Brown No. 20 and Gray No. 22. Robinson & Campau, *architects*.  
KALAMAZOO: Oakland Pharmacy. 1,350 sq. ft. Embossed Inlaid No. 6028. Young & Simon, *architects*.  
Presbyterian Church House. 10,800 sq. ft. Embossed Inlaid No. 6005.  
LANSING: Mich. Ag. College Hospital. 6,129 sq. ft. A Gauge Gray No. 22.  
PONTIAC: Jr. High School. 36,900 sq. ft. 6mm. Brown No. 20. Malcolmson & Higgenbotham, *architects*.  
St. Michaels Cath. Church. 9,000 sq. ft. ¼" Brown. Fisher Bros., *archts*.  
SAGINAW: Saginaw Club. 3,600 sq. ft. Marble Inlaid No. 73.  
Saginaw Hospital. 15,120 sq. ft. ¼" and ⅝" Brown No. 20 and Gray.

**Minnesota**

ALBERT LEA: McCollom-Stanton Display Room. 1,620 sq. ft. Inlaid No. 353.  
ALEXANDRIA: Mrs. Ed. Prother. Residence. 528 sq. ft. Inlaid Nos. 330 and 3382. Maurice F. Maine, Minneapolis, *architect*.  
DULUTH: Bethany Lutheran Church. 3,150 sq. ft. ⅝" Brown Jaspé No. 17.  
MINNEAPOLIS: Atkinson's Dept. Store, Tea Room. 3,960 sq. ft. Marble Inlaid No. 76 with black border.  
Minneapolis Heat Regulator Co. 9,000 sq. ft. Pattern No. 6042 and No. 85.  
Rosmor Clothing Company. 7,200 sq. ft. Pattern No. 6042.  
Sigma Phi Epsilon Fraternity House. 1,332 sq. ft. Embossed Inlaid No. 6028 and Brown Jaspé No. 17. Larson & McLaren, *architects*.  
Univ. of Minn., Law Buildings. 4,060 sq. ft. ⅝" Jaspé Nos. 13, 15 and 16.  
RED WING: St. Johns Hospital. 4,050 sq. ft. Brown Battleship.  
ST. PAUL: Crane Company. 2,772 sq. ft. Pattern No. 86.  
Griggs-Cooper & Co. Office. 18,720 sq. ft. ¼" Brown No. 20. Toltz, King & Day, *architects*.  
St. Joseph's Novitiate. 11,430 sq. ft. Embossed Inlaid Nos. 6005, 6027, and 6028, and Gray Jaspé No. 15. John H. Wheeler, *architect*.  
Waldorf Paper Company. 3,600 sq. ft. ⅝" No. 21.  
WAYZETTA: Wayzetta School. 7,875 sq. ft. ¼" Brown No. 20 and Gray No. 22. Hewitt & Brown, Minneapolis, *architects*.

**Mississippi**

CLEVELAND: Delta State Teachers' College. 4,158 sq. ft. A Gauge Brown.  
CORINTH: Corinth Bank & Trust Co. 2,025 sq. ft. Brown Cork Carpet.  
CRYSTAL SPRINGS: Hotel. 2,070 sq. ft. Embossed Inlaid Nos. 6026 and 6028.  
JACKSON: Kennington's Store. 31,500 sq. ft. ⅝" Brown Jaspé and Inlaid.  
Masonic Temple. 4,230 sq. ft. ¼" Brown. H. W. Witcover, Savannah, *archt*.  
Southern Bell Telephone & Telegraph Company. 17,100 sq. ft. Brown No. 20.  
PASS CHRISTIAN: Pine Hills Hotel. 504 sq. ft. Marble Inlaid No. 79. M. H. Goldstein, New Orleans, *architect*.  
TYLERTOWN: Hotel Walthall. 8,550 sq. ft.

**Missouri**

COLUMBIA: Pi Kappa Alpha Fraternity House. 2,250 sq. ft. Marble Inlaid Nos. 70, 71, 76 and B Gauge Gray Jaspé No. 13. Geo. L. Chandler, *architect*.  
Univ. of Missouri. Journalism Bldg. 2,727 sq. ft. ¼" Brown No. 20.  
EXCELSIOR SPRINGS: Sanitarium. Dr. A. C. McCleary. 1,143 sq. ft. ⅝" Gray No. 22. Owen-Saylor & Payson, Kansas City, *architects*.  
JOPLIN: Model Clothing Company. 1,800 sq. ft. Embossed Inlaid No. 6060.  
KANSAS CITY: Central Junior High School. 7,200 sq. ft. 6mm. Brown No. 20. C. A. Smith, *architect*.  
Chandler Boot Shop. 1,350 sq. ft. Inset Jaspé No. J10.  
Forum Cafeteria. 4,320 sq. ft. 6mm. Brown. Franklin & Lang, *architects*.  
Kansas City Telephone Co. 24,300 sq. ft. 6mm. Brown No. 20. Hoit, Price, & Barnes, *architects*.  
Park Manor Apts. 1,800 sq. ft. Inlaid Nos. 70, 350. J. F. Lauck, *architect*.  
Seven Oaks School. 2,240 sq. ft. 6mm. Brown No. 20 and XXCork Carpet. C. A. Smith, *architect*.  
Hal C. Stonebraker, Residence. 2,304 sq. ft. Nos. 90, 88, 6007, 6061, 17, 19, 3056, and 6032. Hal C. Stonebraker, *architect*.  
LIBERTY: Junior High School. 15,300 sq. ft. 6mm. Brown. C. A. Smith, *archt*.  
ST. JOSEPH: Bell Telephone Co. 9,000 sq. ft. ¼" Brown No. 20.  
ST. LOUIS: Chevrolet Motor Co. 18,000 sq. ft. Marble Inlaid No. 70.  
Pilsbry-Becker Eng'r. & Supply Co. 27,000 sq. ft. ¼" Green No. 21. Klipstein & Rathmann, *architects*.  
School for Crippled Children. 18,900 sq. ft. Brown No. 20.  
Woodward Grade School. 43,200 sq. ft. Terra Cotta Cork Carpet.



Missouri—Continued

SEDALIA: Pettis County Court House. 13,500 sq. ft.  $\frac{1}{4}$ " Brown No. 20. W. E. Hulse & Co., Hutchinson, Kans., architects.  
SPRINGFIELD: Drury College. Library and Music Room. 5,400 sq. ft.  $\frac{1}{4}$ " Green No. 21. Bonsack & Pearce, St. Louis, architects.

Montana

BILLINGS: Deaconess Hospital. 6,300 sq. ft. Embossed Inlaid No. 6028. McIver & Cohagen, architects.  
BOZEMAN: State College. 9,900 sq. ft. Brown No. 20.  
BUTTE: Symons Dry Goods Store. 16,200 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
HELENA: Montana Life Insurance Co. 4,500 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
WARM SPRINGS: State Hospital for Insane. 1,152 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Arnold & Van House, architects.

Nebraska

HASTINGS: Lanning Maternity Hospital. 4,950 sq. ft. 6mm. Green No. 21. R. A. Bradley, architect.  
LINCOLN: Speier's Clothing Store. 9,900 sq. ft. Embossed Inlaid Nos. 6015 and 6028. Davis & Wilson, architects.  
State Capitol Library. 1,512 sq. ft.  $\frac{3}{16}$ " Brown No. 20, with black border. Bertram G. Goodhue, New York, architect.  
OMAHA: Omaha Power & Light Co. 18,900 sq. ft.  $\frac{3}{16}$ " Gray Jaspé No. 15.

New Hampshire

DURHAM: New Hampshire State College. 108,000 sq. ft. Pattern Nos. 13 and 17 Jaspé and No. 20,  $\frac{3}{16}$ " and  $\frac{1}{4}$ " B/S. E. T. Huddleston, architect.

New Jersey

ELIZABETH: Alex. Hamilton Junior High School. 9,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Kilham, Hopkins & Greeley, Boston, architects.  
St. Elizabeth Hospital. 27,000 sq. ft. 6mm. Brown No. 20. Alfred Poggi Crow, Lewis & Wick, N. Y., architects.  
NEWARK: Firemen's Insurance Co. 36,000 sq. ft.  $\frac{1}{4}$ " Green. John H. Ely, archt.  
Prudential Life Insurance Company. 85,500 sq. ft.  $\frac{3}{16}$ " Brown No. 20.  
PATERSON: Paterson General Hospital. 23,400 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Crow, Lewis & Wick, New York, architects.  
PLAINFIELD: Muhlenberg Hospital. 18,000 sq. ft. Lt. Bs. Brown No. 20 and Black No. 27.  
SECAUCUS: Hudson County Hospital for Insane. 153,000 sq. ft.  $\frac{3}{16}$ " Gray Jaspé No. 15. John T. Rowland, Jr., Jersey City, architect.  
TRENTON: Public School No. 4. 40,500 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Ernest Sibley, Palisade, N. J., & Wm. A. Klemann, Trenton, architects.

New Mexico

ALBUQUERQUE: Univ. of New Mexico. Library. 5,175 sq. ft.  $\frac{1}{4}$ " Brown No. 20. E. H. Norris, architect.  
DEMING: Sacred Heart Sanitarium. 45,000 sq. ft. A Gauge Brown No. 20.  
SANTE FE: Capitol Building. State Land Offices. 16,200 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Trost & Trost, El Paso, architects.

New York

BROOKLYN: Brooklyn Edison Co. 135,000 sq. ft. A Gauge Brown No. 20. McKenzie, Voorhees & Gmelin, architects.  
Manhattan Transit Corporation. 63,000 sq. ft. 6mm. Brown No. 20.  
BUFFALO: Ascension School. 9,000 sq. ft.  $\frac{1}{4}$ " Brown. Carl Schmill & Sons, archt.  
City Hospital. 81,000 sq. ft.  $\frac{1}{4}$ " Brown. Wm. A. & F. J. Kidd, architects.  
Corpus Christi Club. 9,900 sq. ft. 6mm. No. 20. Carl Schmill & Sons, architects.  
Corpus Christi Parochial School. 3,690 sq. ft. 6mm. Brown No. 20. Carl Schmill & Sons, architects.  
Eric Co. Home. 126,000 sq. ft.  $\frac{1}{4}$ " Brown. Wm. A. & F. J. Kidd, architects.  
Manufacturers & Traders Bank Building. 27,000 sq. ft.  $\frac{1}{4}$ " No. 22. W. J. O'Connor, New York City, architect.  
Municipal Bldg. 18,000 sq. ft.  $\frac{1}{4}$ " Green No. 21. H. L. Beck, architect.  
CONEY ISLAND: Coney Island Hospital. 9,000 sq. ft. 6mm. Brown No. 20.  
GLOVERSVILLE: Nathan Littauer Hospital. 6,300 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Crow, Lewis & Wick, New York, architects.  
MOUNT VERNON: Westchester Lighting Company. 75,600 sq. ft.  $\frac{3}{16}$ " Brown No. 20.  
NEW YORK CITY: Crowell Pub. Co. 45,000 sq. ft.  $\frac{3}{16}$ " Gray Jaspé No. 15. Todd, Robertson & Todd, architects.  
Mt. Sinai Hospital, Nurses Home. 20,700 sq. ft.  $\frac{3}{16}$ " Jaspé No. 16. Kohn & Butler, architects.  
New York Fire Insurance Exchange. 27,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
New York Institute for Education of Blind. 51,300 sq. ft.  $\frac{1}{4}$ " Brown.  
Paramount Building. 81,000 sq. ft.  $\frac{3}{16}$ " Green No. 21.  
Park West Hospital. 18,000 sq. ft.  $\frac{3}{16}$ " Gray Jaspé. Kohn & Butler, archts.  
NIAGARA FALLS: Maple Avenue School. 24,174 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Kirkpatrick & Cannon, architects.  
Niagara University. 14,400 sq. ft.  $\frac{3}{16}$ " Gray Jaspé and Marble Inlaid No. 76. Kirkpatrick & Cannon, architects.  
ROCHESTER: Rochester Gas & Electric Co. 81,000 sq. ft.  $\frac{3}{16}$ " Gray Jaspé No. 13. Gordon & Kaelber, architects.  
Rochester Savings Bank Building. 18,000 sq. ft.  $\frac{3}{16}$ " No. 12. Taupe Jaspé.  
Hiram Sibley Estate. Office Bldg. 18,000 sq. ft.  $\frac{3}{16}$ " Brown Jaspé. Shepley, Bulfinch & Abbott, Boston, architects.  
Univ. of Rochester. Girls' Dormitory. Medical School. 198,000 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Gordon & Kaelber, architects.  
SCHENECTADY: Glenridge Sanatorium. 31,500 sq. ft.  $\frac{3}{16}$ " and 6mm. Brown.

North Carolina

DURHAM: Duke University, Women's Dormitory. 43,200 sq. ft.  $\frac{3}{16}$ " Brown No. 20. A. C. Lee, architect.  
WINSTON-SALEM: Peoples National Bank. 2,700 sq. ft. Brown Cork Carpet.

North Dakota

FARGO: Crane Company. Display Room. 684 sq. ft. Marble Inlaid No. 72.  
JAMESTOWN: F. R. Whidden. Residence. 189 sq. ft. Inlaid No. 330. Horton & McFarland, architects.  
GRAND FORKS: M. E. Church. 12,132 sq. ft. Taupe Jaspé No. 12 and Inlaid Nos. T-42 and 6033. Joseph Bell DeRemer, architect.

Ohio

AKRON: Firestone Tire & Rubber Co. 18,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
Municipal Bldg. 27,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Good & Wagner, archts.  
CANTON: Hoover Co. 58,500 sq. ft.  $\frac{3}{16}$ " Gray No. 22.  
Masonic Temple. 5,400 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Osgood & Osgood, Grand Rapids, architects.  
CINCINNATI: Burkhardt Bros. Store. 6,363 sq. ft. Inlaid Nos. 70 and 76.  
Studebaker Display Room. 3,843 sq. ft. Inlaid No. 76 with black border.  
CLEVELAND: Evangelical Publishing Company. 10,800 sq. ft.  $\frac{3}{16}$ " Taupe Jaspé No. 12.  
S. Golde Clothing Co. 5,400 sq. ft. Inlaid Nos. 70 and 76, with black border.  
Hathaway Brown School. 18,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Walker & Weeks, architects.  
Kibler Clothing Company. 10,800 sq. ft. Embossed Nos. 6041 and 6042.  
McKinney Steel Co. 33,669 sq. ft.  $\frac{1}{4}$ " Brown. Walker & Weeks, architects.  
United Market Square. 13,500 sq. ft.  $\frac{1}{4}$ " Brown. Walker & Weeks, archts.  
COLUMBUS: Agricultural Engineering Bldg. 11,700 sq. ft.  $\frac{1}{4}$ " Brown No. 20. J. N. Bradford, architect.  
Columbus State Life Ins. Co. 9,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Richards, McCarty, & Bulford, architects.  
DAYTON: Westminster Presbyterian Church. 2,700 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Schenck & Williams, architects.  
Dayton Univ. 9,720 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Howard Germann, architect.  
LIMA: Tuberculosis Hospital. 3,600 sq. ft.  $\frac{1}{4}$ " Gray No. 22.  
MARION: Marion City Hospital. 10,800 sq. ft.  $\frac{1}{4}$ " Brown No. 20.  
OXFORD: Women's Western College. 5,940 sq. ft.  $\frac{1}{4}$ " Gray No. 22.  
SPRINGFIELD: Crowell Publishing Co. 11,700 sq. ft.  $\frac{3}{16}$ " Gray Jaspé.  
TOLEDO: City Administration Bldg. 27,900 sq. ft. 6mm. Brown No. 20. Mills, Rhines, Bellman & Nordhoff, architects.  
YOUNGSTOWN: Brier Hill Steel Co. 24,300 sq. ft. Brown No. 20. Herman F. Kling & Son, architects.

Oklahoma

ENID: Masonic Temple. 20,304 sq. ft.  $\frac{3}{16}$ " Gray No. 22. R. W. Shaw, architect.  
MUSKOGEE: First Baptist Church. 11,151 sq. ft.  $\frac{3}{16}$ " Green No. 21, A Gauge Blue No. 29 with gray border, and Inlaid No. M-62 with blue Jaspé border. R. H. Hunt Co., Chattanooga and Dallas, architects.  
OKLAHOMA CITY: Harbour-Longmire Company Furn. Store. 3,600 sq. ft. Marble Inlaid No. 76 with black border. Hawk & Parr, architects.

Oregon

ALBANY: Albany General Hospital. 4,300 sq. ft. Gray Jaspé No. 13.  
ASHLAND: Oregon Normal School. 7,200 sq. ft.  $\frac{3}{16}$ " Gray Jaspé with black border. Bennes & Herzog, architects.  
CORVALLIS: Memorial Building. 9,000 sq. ft. Marble Inlaid No. 88 with Black No. 27 border. Lee Thomas, Portland, architect.  
Oregon State College, Men's Dormitory. 45,900 sq. ft. Nos. 12, 16 and 27. Bennes & Herzog, Portland, architects.  
EUGENE: University of Oregon, Men's Dormitory. 31,500 sq. ft. No. 12, A and B Gauges. Lawrence & Holford, Portland, architects.  
Univ. of Oregon. Women's Bldg., Commerce Bldg., Science Bldg., Hendricks Hall, Friendly Hall. 54,000 sq. ft.  $\frac{3}{16}$ " and A Gauge Brown No. 20, A Gauge Gray Jaspé No. 13, and Brown Cork Carpet.  
High Schools. 20,250 sq. ft.  $\frac{3}{16}$ " Brown No. 20. T. M. Gerow, architect.  
McMINNVILLE: Linfield College, Administration Building. 19,800 sq. ft.  $\frac{3}{16}$ " Jaspé Nos. 12, 15, and 17. A. E. Doyle, Associates, Portland, architects.  
MEDFORD: Medford Hotel Lobby. 3,600 sq. ft. Marble Inlaid No. 90 with No. 02 border.  
PENDLETON: State Home for Feeble Minded. 7,200 sq. ft.  $\frac{3}{16}$ " Brown No. 20.  
PORTLAND: Mrs. Helen Blanchard. Residence. Every floor. F. M. Stokes, archt.  
Doernbecher Hospital. 18,000 sq. ft.  $\frac{3}{16}$ " Gray Jaspé with black border. Lawrence & Holford, architects.  
A. E. Doyle, architect. Offices. 3,150 sq. ft. A Gauge Brown No. 20.  
Portland Golf Club. 2,700 sq. ft. Marble Inlaid No. 90 with No. 02 border.  
Public School System. 180,000 sq. ft.  $\frac{3}{16}$ " Brown No. 20. Geo. H. Jones, Supervising Architect.  
Shriners' Hospital for Crippled Children. 11,961 sq. ft. A Gauge Brown No. 20. Sutton & Whitney, architects.

Pennsylvania

ALTOONA: Fairview Methodist Church. 6,300 sq. ft. Green Cork Carpet. Hersh & Shollar, architects.  
BERWICK: Berwick Nat'l Bank. 2,277 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Ritter & Shay, Phila., architects.  
DANVILLE: Geo. F. Geisinger Mem. Hospital. 13,500 sq. ft. Gray Jaspé. Stevens & Lee, Boston, architects.  
ERIE: P. A. Meyers & Sons. Clothing Store. 3,150 sq. ft. Marble Inlaid No. 73 with black border.  
HARRISBURG: Harrisburg Polyclinic Hospital. 23,400 sq. ft. A Gauge Green Jaspé No. 19,  $\frac{3}{16}$ " Jaspé Nos. 15 and 17. Kast & Kelker, architects.



**Pennsylvania—Continued**

JOHNSTOWN: **Conemaugh Valley Memorial Home.** 5,940 sq. ft.  $\frac{3}{8}$ " Brown No. 20. Walter R. Myton, *architect*.

PHILADELPHIA: **Emlen Arms Apt.** 10,000 sq. ft. Marble Inlaid Nos. 71, 76, 79, Embossed Inlaid Nos. 6006 and 6025.

**Fidelity Mutual Life Ins. Co.** 27,000 sq. ft.  $\frac{3}{8}$ " Brown No. 20.

**Garden Court Apts.** 24,300 sq. ft. Inlaid No. 210.

**Penna. R. R.** Offices. 45,000 sq. ft.  $\frac{3}{8}$ " Brown No. 20.

**Phila. & Reading R. R.** Offices. 22,500 sq. ft. A Gauge Brown No. 20.

**Public Ledger Building.** 36,000 sq. ft. 6mm. Brown No. 20.

**St. Charles Borromeo Seminary.** 90,000 sq. ft. 6mm. Brown No. 20.

**Westinghouse Electric Mfg. Co.** Offices. 27,000 sq. ft. 6mm. Gray No. 22.

PITTSBURGH: **Allegheny General Hospital.** 10,800 sq. ft. Brown No. 20 and Jaspés Nos. 11 and 12. McClure & Spahr, *architects*.

**Bell Telephone Co.** 18,000 sq. ft. Brown No. 20. John T. Windrim, *archt.*

**Children's Hospital.** 29,700 sq. ft.  $\frac{3}{8}$ " Brown No. 20. York & Sawyer, New York, *architects*.

**W. L. Douglas.** Shoe Stores. 2,160 sq. ft. Inlaid No. P-80 with black border. W. H. Ballman, *architect*.

**Odd Fellows' Home.** 21,600 sq. ft.  $\frac{1}{4}$ " Brown No. 20. F. L. Griffin, *archt.*

**Will Price.** Men's Furnishing Store. 2,790 sq. ft. Marble Inlaid No. 76. R. C. Huntsman, *architect*.

**West Penn Hospital. Nurses' Home.** 59,400 sq. ft. A Gauge Jaspé No. 12. John L. Beatty, *architect*.

POTTSTOWN: **Homeopathic Hospital.** 4,689 sq. ft.  $\frac{1}{4}$ " Brown No. 20. R. R. McGoodwin, Phila., *architect*.

POTTSVILLE: **Free Public Library.** 2,250 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Harris & Richards, Phila., *architects*.

READING: **Carpenter Steel Co.** 27,000 sq. ft. 6mm. Brown No. 20. F. A. Muhlenberg, *architect*.

SCRANTON: **Lackawanna County Court House.** 9,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Fred A. Nelson, *architect*.

WILKES-BARRE: **J. J. Becker Co.** Bakery and Candy Shop. 1,620 sq. ft. Inlaid No. P-80. Schmitt & Schroeder, *architects*.

YORK: **Knights of Malta Home.** 1,890 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Hamme & Witman, *architects*.

**Rhode Island**

PROVIDENCE: **Providence Lying-In Hospital.** 45,000 sq. ft. Gray Jaspé No. 15. Stevens & Lee, Boston, *architects*.

**South Carolina**

CHARLESTON: **Citadel Square Baptist Church.** 9,180 sq. ft.  $\frac{1}{4}$ " Gray No. 22. H. L. Cain, Richmond, D. B. Hyer, Charleston, *architects*.

COLUMBIA: **Hotel Jefferson.** Coffee Room. 2,700 sq. ft. Inlaid No. T-41.

**South Dakota**

BROOKINGS: **South Dakota State College Library.** 28,800 sq. ft.  $\frac{3}{8}$ " B/S Nos. 20 and No. 21.

HOT SPRINGS: **State Soldiers' Home.** 10,800 sq. ft. 6mm. Green No. 21.

HURON: **Beadle County Court House.** 12,150 sq. ft.  $\frac{1}{4}$ " Green No. 21. W. E. Hulse & Co., Hutchinson, Kans. *architects*.

LEOLA: **McPherson County Court House.** 1,845 sq. ft.  $\frac{3}{8}$ " Brown No. 20. Buechner & Orth, St. Paul, *architects*.

RAPID CITY: **Pennington County Court House.** 12,870 sq. ft.  $\frac{1}{4}$ " Green No. 21. W. E. Hulse & Co., *architects*.

REDFIELD: **Spink County Court House.** 18,765 sq. ft.  $\frac{3}{8}$ " Gray No. 22. Toltz, King & Day, St. Paul, *architects*.

**Tennessee**

MEMPHIS: **Baptist Mem. Hospital.** 63,000 sq. ft.  $\frac{3}{8}$ " Brown. C. O. Pfeil, *archt.*

**Criminal Court Bldg.** 8,190 sq. ft.  $\frac{1}{4}$ " Green. Jones & Furbringer, *archts.*

NASHVILLE: **Nat'l Life & Accident Ins. Co.** Offices. Norton & Stone, *archts.*

**Texas**

AUSTIN: **Alice Littlefield Dormitory.** 25,200 sq. ft.  $\frac{3}{8}$ " Jaspé No. 17 and  $\frac{1}{4}$ " Brown No. 20. Herbert M. Greene Company, Dallas, *architects*.

**University of Texas, Biology Building.** 23,400 sq. ft.  $\frac{1}{4}$ " Green No. 12. Herbert M. Greene Company, Dallas, *architects*.

BEAUMONT: **Public Library.** 7,620 sq. ft.  $\frac{3}{8}$ " Brown Jaspé No. 16. Livesay & Wiedemann, *architects*.

CORPUS CHRISTI: **First Methodist Church.** 14,400 sq. ft. Jaspé No. 13. Ralph Cameron, San Antonio, *architect*.

DALLAS: **First Methodist Church.** 18,000 sq. ft. Taupe Cork Carpet. R. H. Hunt Co., *architects*.

**Sante Fe Bldg.** 180,000 sq. ft.  $\frac{3}{8}$ " Brown No. 20. Whitson & Dale, *archts.*

**Texas Co.** 13,500 sq. ft. Brown Jaspé No. 15. Frank D. Paullus, *architect*.

**Vickery School.** 5,400 sq. ft.  $\frac{1}{4}$ " Brown No. 20. C. D. Hill & Co., *archts.*

EL PASO: **Army Y. M. C. A.** 5,400 sq. ft.  $\frac{3}{8}$ " Jaspé. Wm. D. Wuchrmann.

FORT WORTH: **Masonic Home & School.** 18,000 sq. ft.  $\frac{1}{4}$ " and  $\frac{3}{8}$ " Gray No. 22. W. G. Clarkson, *architect*.

HOUSTON: **Galena Signal Oil Co.** 9,000 sq. ft.  $\frac{3}{8}$ " Gray Jaspé No. 15.

PORT ARTHUR: **Masonic Temple.** 7,110 sq. ft. Marble Inlaid Nos. 90 and 92. Wm. B. Ittner, St. Louis, Mo., *architect*.

SAN ANTONIO: **Scottish Rite Cathedral.** 27,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Herbert M. Greene Co. & Ralph H. Cameron, *architects*.

ULVADE: **County Court House.** 13,500 sq. ft. Marble Inlaid. Henry T. Phelps, San Antonio, *architect*.

WACO: **Austin Ave. Methodist Church.** 16,200 sq. ft.  $\frac{3}{8}$ " Gray No. 22. R. H. Hunt Co., Dallas, *architects*.

WICHITA FALLS: **City Hall and Municipal Auditorium.** 24,750 sq. ft. Marble Inlaid No. 84 and  $\frac{3}{8}$ " Jaspé No. 12. 2,250 sq. ft. Cork Carpet XX, 31. Messrs. Voelcker & Dixon, *architects*.

**Utah**

PROVO: **City & County Bldg.** 18,000 sq. ft.  $\frac{3}{8}$ " Gray No. 22 and Gray Jaspé No. 15. Joseph Nelson, *architect*.

SALT LAKE CITY: **University Ward Chapel.** 9,000 sq. ft. Embossed Inlaid No. 6028 with gray border. Pope & Burton, *architects*.

**Walker Bros. Dept. Store.** 8,550 sq. ft.  $\frac{3}{8}$ " Gray Jaspé No. 15.

**Vermont**

BURLINGTON: **Burlington City Hall.** 3,150 sq. ft.  $\frac{3}{8}$ " Taupe Jaspé, No. 12. McKim, Mead & White, N. Y. and Frank Lyman Austin, Burlington, Vt., *architects*.

**Virginia**

DANVILLE: **Hughes Memorial Home.** 24,309 sq. ft.  $\frac{3}{8}$ " Brown Jaspé No. 16. Heard & Chesterman, *architects*.

**Memorial Hospital.** 20,250 sq. ft.  $\frac{1}{4}$ " Brown No. 20.

LYNCHBURG: **Memorial Hospital.** 4,500 sq. ft. Inset Marble Tile Inlaid.

PETERSBURG: **J. A. G. Simpson, architect.** Residence. 2,151 sq. ft. Jaspés and Inlaid with black border. Every floor in the house.

RICHMOND: **Scottish Rite Cathedral.** 3,330 sq. ft. Green Cork Carpet.

**Negro Memorial Hospital.** 2,700 sq. ft.  $\frac{1}{4}$ " Green No. 21. Baskerville & Lambert, *architects*.

ROANOKE: **Spiegel's Specialty Shop.** 2,785 sq. ft. Marble Inlaid No. 76.

**Park Theater.** 1,800 sq. ft. Embossed Inlaid No. 6006.

SCHUYLER: **Carroll Memorial Hospital.** 3,600 sq. ft.  $\frac{3}{8}$ " Gray No. 22. J. B. Ferguson & Co., Hagerstown, Md., *architects*.

**Washington**

CHEHALIS: **Lewis County Court House.** 22,500 sq. ft. 6mm. Brown No. 20. J. deForest Griffin, *architect*.

MONROE: **Monroe Reformatory.** 13,500 sq. ft.  $\frac{3}{8}$ " Brown No. 20. C. Ferris White, Everett, *architect*.

PORT ANGELES: **Elks Club.** 13,500 sq. ft. Nos. 83, 88, 6027, 6007, 16 and J13. J. Chas. Stanley, Seattle, *architect*.

SEATTLE: **Camlin Apt. Hotel.** 3,375 sq. ft. Embossed Inlaid No. 6025. Carl Linde, Portland, *architect*, Harry Bornson, *decorator*.

**Rhodes Department Store.** 90,000 sq. ft. B Gauge Jaspé No. 12. Thomas, Grainger & Thomas, *architects*.

**Univ. of Washington. Library Bldg., Education Hall.** 29,700 sq. ft. 6mm. Green No. 21 and  $\frac{1}{4}$ " and  $\frac{3}{8}$ " Brown No. 20. Bebb & Gould, *archts.*

**Whittier School.** 13,500 sq. ft. 6mm. Brown No. 20. F. A. Naramore, *architect*.

SEDO-WOOLEY: **Northern State Hospital.** 14,400 sq. ft.  $\frac{3}{8}$ " Jaspé No. 16. Heath, Cove & Bell, Tacoma, *architects*.

SPOKANE: **John W. Graham, Stationer.** 7,200 sq. ft. Embossed Inlaid.

TACOMA: **Tacoma General Hospital.** 9,900 sq. ft. A Gauge Gray Jaspé No. 15.

WENATCHEE: **Chelan County Court House.** 25,650 sq. ft. 6mm. Green No. 21. Morrison & Stimson, *architects*.

YAKIMA: **Benjamin Franklin Junior High School.** 36,000 sq. ft.  $\frac{3}{8}$ " Brown No. 20. John W. Maloney, *architect*.

**Presbyterian Church.** 10,800 sq. ft. B Gauge Jaspé No. 12 with Black No. 27 border. Paul Richardson, Seattle, *architect*.

**West Virginia**

BLUEFIELD: **Appalachian Power Co.** 10,800 sq. ft.  $\frac{1}{4}$ " Brown No. 20. Mahood & Van Dusen, *architects*.

CHARLESTON: **Capitol Bldg.** 56,700 sq. ft. 6mm. Brown No. 20. Cass Gilbert, New York, *architect*.

**United Fuel & Gas Company.** 27,000 sq. ft.  $\frac{1}{4}$ " Brown No. 20.

MARTINSBURG: **Shenandoah Valley Bank & Trust Co.** 1,620 sq. ft.  $\frac{3}{8}$ " Brown No. 20. C. L. Harding, Washington, *architect*.

MORGANTOWN: **Univ. of W. Va. Girls' Dormitory. Law Bldg.** 38,700 sq. ft.  $\frac{3}{8}$ " Brown No. 20.

PARKERSBURG: **Monongahela-West Penn Power Co.** 540 sq. ft. Marble Inlaid No. 73. J. D. Folwell, *architect*.

WHEELING: **Ohio Valley General Hospital.** 21,600 sq. ft.  $\frac{3}{8}$ " No. 20. Charles W. Bates, *architect*.

**Wisconsin**

FOND DU LAC: **Elks Club.** 2,700 sq. ft. Inlaid Nos. 76, 6006, 6028.

**Fond du Lac Co. Court House.** 9,000 sq. ft.  $\frac{3}{8}$ " Brown No. 20. Wm. Stepnoski, *architect*.

GREEN LAKE: **Lawsonia Casino.** 4,500 sq. ft. Marble Inlaid No. 76 and Gray Jaspé No. 15. Wm. A. Marigold, *architect*.

JANESVILLE: **Fisher Body Corp.** 3,600 sq. ft.  $\frac{3}{8}$ " Gray Jaspé No. 15.

KOHLER: **Kohler Adm. Bldg.** 34,200 sq. ft.  $\frac{3}{8}$ " Brown Jaspé No. 17.

MANITOWOC: **Aluminum Mfg. Co.** 16,200 sq. ft.  $\frac{3}{8}$ " Brown Jaspé No. 17.

MARSHFIELD: **Marshfield Clinic.** 9,900 sq. ft.  $\frac{3}{8}$ " Brown No. 20. Ellerbe & Co., St. Paul, *architects*.

MILWAUKEE: **American National Bank.** 9,549 sq. ft.  $\frac{1}{4}$ " Brown No. 20.

**Milwaukee Journal Bldg.** 38,520 sq. ft.  $\frac{1}{4}$ " Brown No. 20.

**Milwaukee Univ.** 36,000 sq. ft. 6mm. Brown. Van Ryn & De Gelleke, *archts.*

SHEBOYGAN: **Clinic Hospital.** 16,200 sq. ft.  $\frac{1}{4}$ " Brown. E. A. Stubenrauch, *archt.*

**Security National Bank.** 10,800 sq. ft.  $\frac{1}{4}$ " Brown No. 20 and Gray No. 22. Brust & Philip, Milwaukee, *architects*.

**Wyoming**

LARAMIE: **Episcopal Children's Home.** 4,005 sq. ft.  $\frac{1}{4}$ " Brown No. 20.

**Univ. of Wyoming. Library.** 4,500 sq. ft.  $\frac{1}{4}$ " Brown No. 20. W. A. Hitchcock, *architect*.



# THE ARMSTRONG LINE

The Armstrong Cork Company, manufacturers of cork products since 1860, has nine domestic factories located at Camden, Gloucester, and New Brunswick, N. J., Fulton, N. Y., Pittsburgh, Oakdale, Beaver Falls, and two at Lancaster, Pa., and twenty-one foreign plants.

*Following is a list of the principal products of the*  
ARMSTRONG CORK COMPANY

## Insulating Materials

ARMSTRONG'S CORK COVERING  
*for Cold Pipes*

ARMSTRONG'S CORKBOARD  
*for Insulating Walls and Roofs of Residences, Commercial and Public Buildings, and Cold Storage Rooms*

ARMSTRONG'S HIGH PRESSURE COVERING  
*for Steam Lines, Boilers, etc.*

ARMSTRONG'S INSULATING BRICK  
*for Boiler Settings, Furnaces, Ovens, etc.*

## Flooring Materials

ARMSTRONG'S LINOLEUM  
*Plain, Jaspé, Inlaid, Printed, Embossed, Arabesq, Applikaid*

ARMSTRONG'S LINOTILE  
*for Offices, Banks, Theaters, Kitchens, Pantries, Elevators, etc.*

ARMSTRONG'S CORK TILE  
*for Bathrooms, Libraries, Museums, Billiard Rooms, etc.*

ARMSTRONG'S CORK CARPET  
*for Churches, Libraries, etc.*

ARMSTRONG'S LINOLEUM RUGS  
*Printed, Jaspé, Inlaid*

ARMSTRONG'S QUAKER RUGS AND FLOOR COVERING

ARMSTRONG'S LINOLEUM PASTE AND CEMENT

ARMSTRONG'S LINOLEUM WAX AND LACQUER

ARMSTRONG'S CIRCLE A CORK BRICK  
*for Warehouses, Stables, Shipping Platforms, etc.*

## Textile Mill Supplies

ARMSTRONG'S GRIDDED CORK RIBBON  
*for Loom Take-up Rolls*

ARMSTRONG'S SEAMLESS CORK COTS  
*for Spinning and Card Room Rolls*

ARMSTRONG'S CORK COVERS  
*for Worsted Mill Rolls*

ARMSTRONG'S CORK TEMPLE ROLLS  
*for Looms*

## Miscellaneous

ARMSTRONG'S CORK MACHINERY ISOLATION  
*for Deadening the Noise of Fans, Presses, and Motors*

ARMSTRONG'S CORK GASKETS  
*for Motor Cars*

ARMSTRONG'S SILL STRIP AND BODY SHIM  
*for Motor Cars*

ARMSTRONG'S KORKHOLE  
*Flexible Cork Shoe Innersoling*

ARMSTRONG'S CORK BOX TOES, CORK COUNTERS, AND CORK BOTTOM FILLER  
*for Shoes*

CORKS OF EVERY DESCRIPTION

ARMSTRONG'S CROWNS  
*for Beverage Bottles*

CORK DISCS AND WASHERS

BUNGS AND TAPS

INSOLES

CARBURETOR, OIL, AND GASOLINE FLOATS

HANDLES

BATH AND TABLE MATS

LIFE PRESERVERS—BUOYS

YACHT FENDERS—GRANULATED CORK

ALL KINDS OF CORK SPECIALTIES



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